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THE

WORLD'S BEST BOOKS

A KEY TO THE

TREASURES OF LITERATURE

BY

FRANK PARSONS, F. E. CRAWFORD
AND
H. T. RICHARDSON

BOSTON
LITTLE, BROWN, AND COMPANY
1889

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PREFACE.

DURING twenty years of earnest reading of the finest literature, this book has been growing. It aims to accomplish several things the need of which has long been felt; especially to classify the leading books in each department, — Poetry, Philosophy, Religion, Morals, History, Wit, etc., — indicating the importance of each great division in relation to the rest, and what the rank of every book must be, compared with others of the same division, that the student may not only know the hundred or four hundred greatest books, but may see them in their true gradation, and have the means of knowing where he should begin to study; also to supply the tests by which each reader for himself may judge the claims of any book on his attention, and to give a list of brief selections of the gravest, grandest, saddest, sweetest, wittiest, most pathetic, solemn, and melodious passages in literature, naming the precise place in which each selec-

tion may be found, the manner in which it should be read, and its degree of difficulty, with the purpose of building up a standard of taste and comparison for all after reading; and finally to picture to the eye the relative positions of the greatest writers of the world in time and space, and in relation to the great events that history records, accompanying the picture with a bird's-eye view of all the periods of English Literature, and of the Golden Age in every other literature of any note, which view, in fifteen minutes' reading, gives the essence of the twenty-five or thirty books on literature and reading that are the most in use, so far as they relate to choice of reading and the order of selection.

FRANK PARSONS.

BOSTON, May, 1889.

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THE WORLD'S BEST BOOKS.

INTRODUCTORY REMARKS.

THIS book is the result of much reading and thought, teaching, lecturing, and conversation, in the direction of its subject-matter. Its purpose is fivefold: *First*, to call attention to the importance of reading the best literature to the exclusion of all that is inferior, by setting forth the benefits that may be derived from the former and the injuries that are sure to result from the latter. *Second*, to select the best things from all the literatures of the world; to make a survey of the whole field of literature and locate the mines most worthy of our effort, where with the smallest amount of digging we may find the richest ore; and to do this with far greater precision, definiteness, and detail than it has ever been done before. *Third*, to place the great names of the world's literature in their proper relations of time and space to each other and to the great events of history,—accompanying the picture with a few remarks about the several periods of English Literature and the

Golden Age of literature in each of the great nations. *Fourth*, to discuss briefly the best methods of reading, and the importance of system, quantity, quality, due proportion, and thoroughness in reading, and of the ownership of books and the order in which they should be read. *Fifth*, to gather into a shining group, like a constellation of stars, the splendid thoughts of the greatest men upon these subjects.

The book is meant to be a practical handbook of universal literature for the use of students, business men, teachers, and any other persons who direct the reading of others, and for the guidance of scholars in departments other than their own.

1. **System** in reading is of as much importance as it is in the business of a bank or any other mercantile pursuit.

2. **The Purposes of Reading** should ever be kept in mind. They are the purposes of life; namely, health, mental power, character, beauty, accomplishments, pleasure, and the knowledge which will be of use in relation to our business, domestic life, and citizenship. Literature can aid the *health*, indirectly, by imparting a knowledge of the means of its attainment and preservation (as in works on physiology and hygiene); and directly, by supplying that exercise of the mind which is essential to the balance of the functions necessary to perfect health. A study of literature will develop the *mind*— the perception, memory, reason (especially true of science and philosophy), and the imagination (especially the study of

poetry and science) — directly, by exercising those all-important faculties; and indirectly, by yielding a knowledge of the conditions of their existence and strength. On the other hand, the mind may be greatly injured, if not wholly destroyed, by pouring into it a flood of filth and nonsense; or by a torrent of even the best in literature, so rapid and long continued that it cannot be properly absorbed and digested. The evil effects of cramming the mind are only too often seen about us.

Literature can build or destroy the *character* both directly and indirectly. Poetry, religion, philosophy, fiction, biography, history, — indeed, all sorts of writings in some degree make us more sympathetic, loving, tender, noble, generous, kind, and just, or the opposite, by the simple power of exercise, if for no other reason. If we freely exercise the muscles of the arm, we shall have more vigor there. If we continually love, our power and tendency to love will grow. The poet's passion, passing the gates of the eye and ear into our souls, rouses our sympathies to kindred states of feeling. We love when he loves, and weep when he weeps; and all the while he is moulding our characters, taking from or adding to the very substance of our souls. Brave words change the coward to a hero; a coward's cry chills the bravest heart. A boy who reads of crime and bravery sadly mixed by some foul traitor to the race, soon thinks that to be brave and grand he must be coarse and have the blood of villany and rashness pulsing from

his misled heart. Not all the books that picture vice are harmful. If they show it in its truth, they drive us from it by its very loathsomeness; but if they gild it and plume it with pleasure and power, beware. Literature, too, can give us a knowledge of the means for the development of character, and the inspiration to make the best use of these means. Books of morals, religion, biography, science, poetry, and fiction especially hold these treasures.

In the attainment and enrichment of *beauty*, literature has a work to do. The choicest beauty is the loveliness of soul that lights the eye and prints its virtue in the face; and as our reading moulds the mind and heart to beauty, their servants at the doorways ever bend to their instructions and put on the livery of their lords. Even that beauty which is of the rounded form, the soft cheek's blooming tinge, the rosy mouth, and pearly lip, owes its debt to health; and that, as has been seen, may profit much by literature. And beyond all this we learn the means of great improvement in our comeliness,—how crooked may be changed to straight, and hollow cheeks to oval; frowns to smiles, and lean or gross to plump; time-darkened teeth to ivory white; sad spots and freckles to a natural peach and cream,—and even the stupid stare of ignorance be turned to angel glances of indwelling power and interested comprehension.

Accomplishments, too, find help in written works of genius, not merely as affording a record of the best

methods of acquiring any given art, but directly as supplying the substance of some of the greatest of all accomplishments, — those of inspiring eloquent conversation, and of writing clear and beautiful English.

Pleasure manifestly is, by all these aids to beauty, health, and power, much beholden to the books we read; but more than this, the very reading of a worthy book is a delicious joy, and one that does not drain but fills the fount from which the happiness of others comes. Plato, Fénelon, Gibbon, and a host of others name the love of books the chiefest charm and glory of their lives.

3. **The Quantity and Quality** of what we read should have our careful thought. Who lives on literary husks, intoxicants, and rice when corn and wheat and milk are just as easily within his reach, is certainly no wiser than his brother who should treat in this same way his physical receptacle, and will as surely suffer from ill feeding in diminished vital force. Indeed, he may be glad if he escapes acquiring intellectual dyspepsia or spiritual delirium tremens. Even of the best of reading there may be too much as well as not enough. More than we can assimilate is waste of time and energy. Besides the regulation of the *total* quantity we read, with reference to our powers of digestion, we must watch the *relative* amounts of all the various kinds of literary sustenance we take. A due proportion ought to be maintained by careful mixture of religious, scientific, poetic, philosophic, humorous, and other read-

ing. A man who exercises but one small muscle all his days would violate the laws of health and power. The greatest mind is that which comes the nearest to attainment of a present perfect picture in the mind of all the universe, past, present, and to come. The greatest character is that which gets the greatest happiness for self through fullest and most powerful activities for others, and requires for its own work, existence, and delight, the least subtraction from the world's resources of enjoyment. The greatest man is he who combines in due proportion and completest harmony the fullest physical, emotional, and intellectual life.

4. **The Selection** of books is of the utmost importance, in view of their influence upon character. All the reasons for care that apply to the choice of friends among the living men and women round us, have an equal force in reference to the dead. The same tests avail in one case as the other, — reputation and personal observation of the words and deeds of those we think to make companions. We may at will and at slight cost have all the great and noble for our intimate friends and daily guests, who will come when we call, answer the questions we put, and go when we wish. And better yet, however long we talk to them, no other friends will be kept waiting in the anterooms, longing to take our place. Our most engrossing friendship, though we keep them *always* with us, will produce no interference with their equal friendship with all the world

beside. We may associate with angels and become angelic, or with demons and become satanic.

Besides the difference in the nature of books, the very number of them commands a choice. In one library there are three million volumes; in the Boston Public Library about three hundred thousand, or five hundred thousand including pamphlets. In your short life you can read but a trifling part of the world's literature. Suppose you are fortunate enough to be able to read one book a week, in thirty years you would read but fifteen hundred books. Use, then, every care to get the best. If it were in your equal choice to go to one of two reputed entertainments and but one, it surely would be worth your while to know their character before selecting. One might be Beethoven's loveliest symphony, the other but a minstrel show.

5. **The Order of our Reading** must be carefully attended to. The very best books are not always to be first read. If the reader is young or of little culture, the *simplicity* of the writing must be taken into account, for it is of no use to read a book that cannot be understood. One of mature and cultivated mind who begins a course of systematic reading may follow the order of absolute value; but a child must be supplied with easy books in each department, and, as his powers develop, with works of increasing difficulty, until he is able to grasp the most complex and abstruse. If you take up a book that is recommended to you as one of the world's

best, and find it uninteresting, be sure the trouble is in you. Do not reject it utterly, do not tell people you do not like it; wait a few months or years, then try it again, and it may become to you one of the most precious of books.

6. **The Method** of your reading is an important factor in determining its value to you. It is in proportion to your *conquest* of what is worthy in literature that you gain. If you pour it into your mind so fast that each succeeding wave forces the former out before its form and color have been fixed, you are not better off, but rather worse, because the process washes out the power of memory. Memory depends on health, attention, repetition, reflection, association of ideas, and practice. Some books should be very carefully read, looking to both thought and form; the best passages should be marked and marginal notes made; reflection should digest the best ideas, until they become a part of the tissue of your own thought; and the most beautiful and striking expressions should be verbally committed. If you saw a diamond in the sand, surely you would fix it where it might adorn your person. If you find a sparkling jewel in your reading, fix it in your heart and let it beautify your conversation. Shakspeare, Milton, Homer, Bacon, Æschylus, and Emerson, and nearly all the selections in Table III. should be read in this way. Other books have value principally by reason of the line of thought or argument of which the whole book is an expression; such

for the most part are books of history, science, and philosophy. While reading them marks or notes should be made; so that when the book is finished, the steps of thought may several times be rapidly retraced, until the force and meaning of the book becomes your own forever. Still other books may be simply glanced through, it being sufficient for the purposes of the general reader to have an idea of the nature of their contents, so that he may know what he can find in them if he has need. Such books to us are the Koran, the works of the lesser essayists, orators, and philosophers. Ruskin says that no book should be read fast; but it would be as sensible to say that we should never walk or ride fast over a comparatively uninteresting country. Adaptation of method to the work in hand is the true rule. We should not read "Robert Elsmere" as slowly and carefully as Shakspeare. As the importance of the book diminishes, the speed of our journey through it ought to increase. Otherwise we give an inferior book equal attention with its superiors.

7. **Own the Books you Read,** if possible, so that you may mark them and often refer to them. If you are able, buy the best editions, with the fullest notes and finest binding, — the more beautiful, the better. A lovely frame adds beauty to the picture. If you cannot buy the best-dressed books, get those of modest form and good large type. If pennies must be counted, get the catalogues of all the cheap libraries that are multiplying so rapidly of late, —

the Elzevir, Bohn, Morley, Camelot, National, Cassel, Irving, Chandos, People's Library, World's Library, etc., — and own the books you learn to love. Use the public libraries for reference, but do not rely on them for the standard literature you read. It is better far to have an eight cent Bunyan, twelve cent Bacon, or seven cent Hamlet within your reach from day to day, and marked to suit yourself, than to read such books from the library and have to take them back. That is giving up the rich companionship of new-found friends as soon as gained. The difference between talking with a sage or poet for a few brief moments once in your lifetime, and having him daily with you as your friend and teacher is the difference between the vales and summits of this life. The immense importance of possessing the best books for your own cannot be too strongly impressed upon you, nor the value of clothing your noble friends as richly as you can. If they come to you with outward beauty, they will claim more easily their proper share of your attention and regard. Get an Elzevir Shakspeare if you can afford no other, but purchase the splendid edition by Richard Grant White, if you can. Even if you have to save on drink and smoke and pie-crust for the purpose, you never will regret the barter.

8. **Bad Books** corrupt us as bad people do. Whenever they are made companions, insensibly we learn to think and feel and talk and act as they do in degree proportioned to the closeness that we hug

them to our hearts. Books may be bad, not only by imparting evil thoughts, awakening lust and gilding vice, but by developing a false philosophy, ignoble views of life, or errors in whatever parts of science or religion they may touch. Avoid foul books as you would shun foul men, for fear you may be like them; but seek the errors out and conquer them. Spend little time in following a teacher you have tested and found false, but do the testing for yourselves, and take no other person's judgment as to what is truth or error. Truth is always growing; you may be the first to catch the morning light. The friend who warns you of some book's untruth may be himself in error, led by training, custom, or tradition, or unclearly seeing in the darkness of his prejudice.

9. **Useless Books.** Many books that are not positively bad are yet mere waste of time. A wise man will not spend the capital of his life, or part with the wealth of his energies except he gets a fair equivalent. He will demand the highest market price for his time, and will not give his hours and moments — precious pieces of his life — for trash, when he can buy with them the richest treasures of three thousand years of thought. You have not time to drink the whole of human life from out the many colored bottles of our literature; will you take the rich cream, or cast that aside for the skimmed milk below, or turn it all out on the pathway and swallow the dirt and the dregs in the bottom?

10. **Good Books. — A Short Sermon.** — If you are a scholar, professor or lawyer, doctor or clergyman, do not stay locked in the narrow prison of your own department, but go out into the world of thought and breathe the air that comes from all the quarters of the globe. Read other books than those that deal with your profession, — poetry, philosophy, and travel. Get out of the valleys up on to the ridges, where you can see what relation your home bears to the rest of the world. Go stand in the clamor of tongues, that you may learn that the truth is broader than any man's conception of it and become tolerant. Look at the standards that other men use, and correct your own by them. Learn what other thinkers and workers are doing, that you may appreciate them and aid them. Learn the Past, that you may know the Future. Do not look out upon the world through one small window; open all the doorways of your soul, let all genius and beauty come in, that your life may be bright with their glory.

If you are a busy merchant, artisan, or laborer, you too can give a little time each day to books that are the best. If Plato, Homer, Shakspeare, Tennyson, or Milton came to town to-day, you would not let the busiest hour prevent your catching sight of him; you would stand a half day on the street in the sun or the snow to catch but a glimpse of the famous form; but how much better to receive his spirit in the heart than only get his image on the eye! His choicest thought is yours for the asking.

If you are a thoughtless boy or silly girl, trying the arts that win the matrimonial prize, remember that there are no wings that fly so high as those of sense and thought and inward beauty. Remember the old song that ends, —

> "Beauty vanish, wealth depart,
> Wit has won the lady's heart."

Even as a preparation for a noble and successful courtship, the best literature is an absolute necessity. Perhaps you cannot travel: Humboldt, Cook, and Darwin, Livingstone, and Stanley will tell you more than you could see if you should go where they have travelled. Perhaps you cannot have the finest teachers in the studies you pursue: what a splendid education one could get if he could learn philosophy with Plato, Kant, and Spencer; astronomy with Galileo, Herschel, and Laplace; mathematics with Newton or Leibnitz; natural history with Cuvier or Agassiz; botany with Gray; geology with Lyell or Dawson; history with Bancroft; and poetry with Shakspeare, Milton, Dante, and Homer! Well, those very teachers at their best are yours if you will read their books. Each life is a mixture of white and black, no one is perfect; but every worthy passage and ennobling thought you read adds to the white and crowds out the black; and of what enormous import a few brief moments daily spent with noble books may be, appears when we remember that each act brings after it an infinite

series of consequences. It is a most inspiring truth to me that with the color of my thought I tinge the stream of life to its remotest hour; that some poor brother far out on the ocean of the future, struggling to breast the billows of temptation, may by my hand be pulled beneath the waves, ruined by the influences I put in action now; that, standing here, I make the depths of all eternities to follow tremble to the music of my life: as Tennyson has put it so beautifully in his "Bugle Song," —

"Blow, bugle, let us hear the purple glens replying:
Blow, bugle, blow; and answer, echoes, dying, dying, dying.

"O love, they die in yon rich sky,
They faint on hill or field or river:
Our echoes roll from soul to soul,
And grow forever and forever."

How careful we should be of every moment if we had imaginative power enough to fully realize the meaning of the truth that slightly differing actions now may build results at last as wide apart as poles of opposite eternities! Even idleness, the negative of goodness, would have no welcome at our door. Some persons dream away two thirds of life, and deem quiescence joy; but that is certainly a sad mistake. The nearer to complete inaction we attain, the nearer we are clay and stone; the more activity we gain, that does not draw from future power, the higher up the cliffs of life we climb, and nearer to celestial life that never sleeps. Let no hour go idly by that

can be rendered rich and happy with a glorious bit of Shakspeare, Dante, or Carlyle. Let us never be deluded with the praise of peace, excepting that of heart and conscience clear of all remorse. It is ambition that has climbed the heights, and will through all the future. Give me not the dead and hopeless calm of indolent contentment, but far rather the storm and the battle of life, with the star of my hopes above me. Let me sail the central flow of the stream, and travel the tides at the river's heart. I do not wish to stay in any shady nook of quiet water, where the river's rushing current never comes, and straws and bubbles lie at rest or slowly eddying round and round at anchor in their mimic harbor. How often are we all like these imprisoned straws, revolving listlessly within the narrow circle of the daily duties of our lives, gaining no new truth, nor deeper love or power or tenderness or joy, while all the world around is sweeping to the sea! How often do we let the days and moments, with their wealth of life, fly past us with their treasure! Youth lies in her loveliness, dreaming in her drifting boat, and wakes to find her necklace has in some way come unfast, and from the loosened ribbon trailing o'er the rail the lustrous pearls have one by one been slipping far beyond her reach in those deep waters over which her slumbers passed. Do not let the pearls be lost. Do not let the moments pass you till they yield their wealth and add their beauty to your lives.

11. **Abbreviations.** —

R. means, Read carefully.

D. means, Digest the best passages; make the thought and feeling your own.

C. means, Commit passages in which valuable thought or feeling is *exquisitely expressed.*

G. means, Grasp the idea of the whole book; that is, the train of the author's thought, his conclusions, and the reasons for them.

S. means, Swallow; that is, read as fast as you choose, it not being worth while to do more than get a general impression of the book.

T. means, Taste; that is, skip here and there, just to get an idea of the book, and see if you wish to read more.

e. means *easy;* that is, of such character as to be within the easy comprehension of one having no more than a grammar-school education or its equivalent; and it applies to all books that can be understood without either close attention or more than an ordinary New England grammar-school training.

m. means *medium;* that is, of such character as to require the close attention called "study," or a high-school education, or both; and it applies to books the degree of whose difficulty places them above the class *e.* and below the class *d.*

d. means *difficult;* that is, beyond the comprehension of an ordinary person having only a New England high-school education or its equivalent, even with close study, unless the reader already has a fair understanding of the *subject* of the book. In order to read with advantage books that are marked *d.*, the mind should be prepared by special reading of simpler books in the same department of thought.

TABLE I.

NOTE OF EXPLANATION.

TABLE I. contains a list of books which by both principle and authority have the strongest claims upon our attention, arranged from left to right in the order of the importance of the divisions of the subject-matter regarded as wholes, and from above downward in the order of their value in relation to the highest standard in their own department.

The upper part of the table represents the first shelf of the world's library, and contains the books having the very strongest claims upon the attention of all, — books with which every one should endeavor to gain an acquaintance.

The lower part of the table represents the second shelf of the world's library, and contains books which in addition to those of the first shelf should enter into a liberal education.

The numbers refer to remarks or notes that will be found on the pages following the table. There is also at the head of the notes relating to each column of the table a special note on the subject-matter of that column.

TABLE I. — THE

[See explanation on

1. Religion & Morals.	2. Poetry & the Drama.	3. Science.	4. Biography.	5. History.	6. Philosophy.	7. Essays.
Bible 1 Bunyan 2 Taylor 3 Kempis 4 Spencer 5 M. Aurelius 6 Plutarch 7 Seneca 8 Epictetus 9 Brooks 10 Drummond 10	Shakspeare 20 Homer 21 Dante 22 Goethe 23 Milton 24 Æschylus 25 Fragments 26	Physiology and Hygiene 85 "Our Country" 86 Federalist 88 Bryce 89 Montesquieu 90 Bagehot 90 Mill 91 Bain 92 Spencer 93 Darwin 94 Herschel 95 Proctor 95 Lyell 96 Lubbock 96 Dawson 96 Wood 97 Whewell 98	Plutarch 124 Phillips 125 Boswell 126 Lockhart 127 Marshall 128 Carlyle 129 Renan 130 Farrar 131 Emerson 132 100 Greatest Men 133 Parton 134 Hale 135 Drake 136 Fox 137 Grimm 138	Green 152 Bancroft 153 Guizot 154 Buckle 154 Parkman 155	Spencer 186 Plato 187 Berkeley 188 Kant 189 Locke & Hobbes 190 Comte 191 Lewes or Ueberweg or Schwegler or Schlegel on the History of Philosophy.	Emerson 209 Bacon 210 Montaigne 211 Ruskin 212 Carlyle 212
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WORLD'S BEST BOOKS.

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REMARKS ON TABLE I.

RELIGION AND MORALS.

RELIGION and Morals, though not identical, are so closely related that they are grouped together. The books in Column I by no means exhaust these subjects, for they run like threads of gold through the whole warp and woof of poetry. Philosophy, fiction, and fable, biography, history, and essays, oratory and humor, seem rather satellites that attend upon moral feelings than independent orbs, and even science is not dumb upon these all-absorbing topics. If we are to be as broad-minded in our religious views as we seek to be in other matters, we must become somewhat acquainted with the worship of races other than our own. This may be done through Homer, Hesiod, Ovid, Confucius, Buddha, the Vedas, Koran, Talmud, Edda, Sagas, Beowulf, Nibelungenlied, Shah Nameh, etc. (which are all in some sense "Bibles," or books that have grown out of the hearts of the people), and through general works, such as Clarke's "Ten Great Religions."

1. Especially Job, and Psalms 19, 103, 104, 107, in the Old Testament; and in the New the four Gospels, the Acts, and the Epistles. (m. R. D. C. G.)

2. Next to the Bible, probably no book is so much read by the English peoples as Bunyan's "Pilgrim's Progress," a simple, vivid, helpful story of Christian life and its obstacles. No writer has so well portrayed the central truths of Christianity as this great, untrained, imaginative genius, pouring his life upon the deathless pages of his poetic allegory during the twelve long years in the latter part of the 17th century, when he was imprisoned, under the Restoration, merely because of his religious principles. (e. R. D.)

3. Taylor's "Holy Living and Dying" is a wise, frank talk about the care of our time, purity of intention, practice of the presence of God, temperance, justice, modesty, humility, envy, contentedness, etc. Some portions of the first hundred and fifty pages are of the utmost practical value. Even Ruskin admits that Taylor and Bunyan are rightly placed among the world's best. (Eng., 17th cent. — m. R. D.)

4. "Imitation of Christ" is a sister book to the last, written in the 15th century by Thomas à Kempis, a German monk, of pure and beautiful life and thought. It is a world-famous book, having been translated into every civilized language, and having passed through more than five hundred editions in the present century. (m. R. D.)

5. Spencer's "Data of Ethics" is one of the most important books in literature, having to the science of ethics much the same relation as Newton's "Principia" to astronomy, or Darwin's "Origin of Species" to biology. Note especially the parts concerning altruistic selfishness, the morality of health, and the development of moral feeling in general. (Eng., 19th cent. — d. R. D. G.) Spencer's "First Principles" is also necessary to an understanding of the scientific religious thinking of the day. In connection with Spencer's

works, "The Idea of God" and the "Destiny of Man," by Fiske, may be read with profit. The author of these books is in large part a follower and expounder of Spencer.

6. The "Meditations" of M. Aurelius is a book that is full of deep, pure beauty and philosophy; one of the sweetest influences that can be brought into the life, and one of Canon Farrar's twelve favorites out of all literature. (Rome, 2d cent. — m. R. D.)

7. Plutarch's "Morals" supplied much of the cream used by Taylor in the churning that produced the "Holy Living and Dying." Emerson says that we owe more to Plutarch than to all the other ancients. Many great authors have been indebted to him, — Rabelais, Montaigne, Montesquieu, Voltaire, Rousseau, Shakspeare, Bacon, and Dryden, among the number. Plutarch's "Morals" is a treasure-house of wisdom and beauty. There is a very fine edition with an introduction by Emerson. (Rome, 1st cent. — m. R. D.)

8. Seneca's "Morals" is a fit companion of the preceding six books, full of deep thought upon topics of every-day import, set out in clear and forceful language. The Camelot Library contains a very good selection from his ethical treatises and his delightful letters, which are really moral essays. (Rome, 1st cent. — m. R. D.)

9. Epictetus was another grand moralist, the teacher of Marcus Aurelius. Next to Bunyan and Kempis, the books of these great stoics, filled as they are with the serenity of minds that had made themselves independent of circumstance and passion, have the greatest popularity accorded to any ethical works. Epictetus was a Roman slave in the 1st century A. D. (m. R. D.)

10. The little book on "Tolerance" by Phillips Brooks ought to be read by every one. See Table III. side No. 23.

Drummond's "Natural Law in the Spiritual World" is a book of ingenious and often poetic analogies between the physical and spiritual worlds. If read as poetry, no fault can be found with it; but the reader must be careful to test thoroughly the laws laid down, and make sure that there is some weightier proof than mere analogy, before hanging important conclusions on the statements of this author. (U. S., 19th cent.)

11. "Areopagitica." A noble plea for liberty of speech and press. (Eng., early 17th cent.)

12. Keble's beautiful "Christian Year."

13. Cicero's "Offices" is a very valuable ethical work. It directs a young Roman how he may attain distinction and the respect and confidence of his fellow-citizens. Its underlying principles are of eternal value, and its arrangement is admirable. Dr. Peabody's translation is the best. (Rome, 1st cent. B. C.)

14. "Pensées." Pascal's "Thoughts" are known the world over for their depth and beauty. (France, 17th cent.)

15. "The Perfect Life" and other works. (U. S., 19th cent.)

16. Ethics. (Greece, 4th cent. B. C.)

17. "Confessions" and "The City of God." (Rome, 4th cent.)

18. Analogy of Religion. (Eng., 18th cent.)

19. Ethics and theologico-political speculation. (Dutch, 17th cent.)

POETRY AND THE DRAMA.

THE faculty which most widely distinguishes man from his possible relatives, the lower animals, and the varying power of which most clearly marks the place of each individual in the scale of superiority, is imagination. It lies at the bottom of intellect and character. Memory, reason, and discovery are built upon it; and sympathy, the mother of kindness, tenderness, and love, is itself the child of the imagination. Poetry is the married harmony of imagination and beauty. The poet is the man of fancy and the man of music. This is why in all ages mankind instinctively feel that poetry is supreme. Of all kinds of literature, it is the most stimulating, broadening, beautifying, and should have a large place in every life. Buy the best poets, read them carefully, mark the finest passages, and recur to them many, many times. A poem is like a violin: it must be kept and played upon a long time before it yields to us its sweetest music.

The drama, or representation of human thought and life, has come into being, among very many peoples, as a natural outgrowth of the faculty of mimicry in human nature. Among the South Sea Islanders there is a rude drama, and in China such representations have existed from remote ages. Greece first brought the art to high perfection; and her greatest tragic artists, Æschylus, Sophocles, and Euripides, of the fifth century B. C., are still the highest names in

tragedy. The Greek drama with Æschylus was only a dialogue. Sophocles introduced a third actor. It would be a dull play to us that should fill the evening with three players. In another thing the Grecian play was widely different from ours. The aim of ancient playwrights was to bring to view some thought in giant form and with tremendous emphasis. The whole drama was built around, moulded, and adapted to one great idea. The aim of English writers is to give an interesting glimpse of actual life in all its multiplicity of interwoven thought and passion, and let it speak its lessons, as the great schoolmistress, Nature, gives us hers. The French and Italian drama follow that of Greece, but Spain and England follow Nature.

Mystery and miracle plays were introduced about 1100 A. D., by Hilarius, and were intended to enforce religious truths. God, Adam, the Angels, Satan, Eve, Noah, etc., were the characters. In the beginning of the 15th century, *morality plays* became popular. They personified faith, hope, sadness, magnificence, conceit, etc., though there might seem little need of invention to personify the latter. About the time of Henry VIII., *masques* were introduced from Italy. In them the performers wore extravagant costumes and covered the face, and lords and ladies played the parts. It was at such a frolic that King Henry met Anne Boleyn. The first English comedy was written in 1540, by Udall; and the first tragedy in 1561, by Sackville and Norton. It was called "Ferrex and Porrex." From this time the English

drama rapidly rose to its summit in Shakspeare's richest years at the close of the same century. At first the theatre was in the inn-yard, — just a platform, with no scenery but what the imagination of the drinking, swearing, jeering crowd of common folk standing in the rain or sunlight round the rough-made stage could paint.

On the stage sat a few gentlefolk able to pay a shilling for the privilege. They smoked, played cards, insulted the pit, "who gave it to them back, and threw apples at them into the bargain." Such were the beginnings of what in Shakspeare's hands became the greatest drama that the world has ever seen.

The manner of reading all good poetry should be: R. D. C. G.

20. Shakspeare is the summit of the world's literature. In a higher degree than any other man who has lived on this planet, he possessed that vivid, accurate, exhaustive imagination that creates a second universe in the poet's brain. Between our thought of a man and the man himself, or a complete representation of him with all his thoughts, feelings, motives, and possibilities, there is a vast gulf. If we had a perfect knowledge of him, we could tell what he would think and do. To this ultimate knowledge Shakspeare more nearly approached than any other mortal. He so well understood the machinery of human nature, that he could create men and women beyond our power to detect an error in his work. This grasp of the most difficult subject of thought, and the oceanic, myriad-minded greatness of his plays prove him intellectually the greatest of the human race.

It is simple nonsense to suppose that Bacon wrote the dramas that bear the name of Shakspeare. They were published during Shakspeare's life under his name; and Greene, Jonson, Milton, and other contemporaries speak with unmistakable clearness of the great master. Donnelly's Cryptogram is a palpable sham; and to the argument that an uneducated man like Shakspeare could not have written such grand poetry, while Bacon, as we know, did have a splendid ability, it is a sufficient answer to remark that Shakspeare's sonnets, the authorship of which is not and cannot be questioned, show far higher poetical powers than anything that can be found in Bacon's acknowledged works. Richard Grant White's edition is the best; and certainly every one should have the very best of Shakspeare, if no other book is ever bought. (16th cent.) See Table III. No. 1.

21. Homer is the world's greatest epic poet. He is the brother of Shakspeare, full of sublimity and pathos, tenderness, simplicity, and inexhaustible vigor. Pope's translation is still the best on the whole, but should be read with Derby's Iliad and Worsley's Odyssey. In some parts these are fuller of power and beauty; in others, Pope is far better. Flaxman's designs are a great help in enjoying Homer, as are also the writings of Gladstone, Arnold, and Symonds. (Greece, about 1000 B. C.) See Table III. No. 2.

22. Ruskin thinks Dante is the first figure of history, the only man in whom the moral, intellectual, and imaginative faculties met in great power and in perfect balance. (Italy, 14th cent.) Follow the advice given in Table III. No. 5, and, if possible, read Longfellow's translation. See note 24, p. 28.

23. Goethe is unquestionably the greatest German, and one of the first six names in literature. His "Faust" is a

history of the soul. Read Bayard Taylor's translation, and the explanation of the drama's meaning given in Taylor's "Studies in German Literature." "Faust" was the work of half a century, and completed in 1818, when Goethe was past eighty. The novel "Wilhelm Meister" has been splendidly translated by Carlyle, and is full of the richest poetic thought, crammed with wisdom, and pervaded by a delicious sweetness forever provoking the mind to fresh activity. As a work of genius, it is preferred by some critics even to Hamlet. See Table III. No. 15.

24. Milton stands in his age like an oak among hazel-bushes. The nobility of his character, the sublimity of his thought, and the classic beauty of his style give him, in spite of some coldness and some lack of naturalness in his conception of the characters of Adam and Eve, the second place in English literature. His "Lycidas" is a beautiful elegy. His "Comus" is the best masque in English, and certainly a charming picture of chastity and its triumph over temptation. It should be read along with Spenser's "Britomart." His "L'Allegro" and "Il Penseroso," on mirth and melancholy, are among the best lyrics of the world. His "Paradise Lost" is the greatest epic in English, and the greatest that any literature has had since Dante's "Divine Comedy." The two books should be read together. Milton shows us Satan in all the pride and pomp and power this world oft throws around his cloven Majesty. Dante tears away the wrappings, and we see the horrid heart and actual loathsomeness of sin. (Eng., 17th cent.) See Table III. No. 2.

25. Æschylus was the greatest of the noble triumvirate of Greek tragedy writers. Sublimity reached in his soul the greatest purity and power that it has yet attained on earth. One can no more afford to tread in life's low levels all his

days and never climb above the clouds to thought's clear-ethered heights with Æschylus, than to dwell at the foot of a cliff in New Mexico and never climb to see the Rockies in the blue and misty distance, with their snowy summits shining in the sun. Read, at any rate, his "Prometheus Bound" and his "Agamemnon." (5th cent. B. C., the Golden Age of Grecian literature.) See Table III. No. 4.

26. Many a selection in Table III. is of very high merit, and belongs on the world's first shelf, although the poetic works of the author as a whole cannot be allowed such honor.

27. Edmund Spenser is the third name in English literature. No modern poet is more like Homer. He is simple, clear, and natural, redundant and ingenuous. He is a Platonic dreamer, and worships beauty, a love sublime and chaste; for all the beauty that the eye can see is only, in his view, an incomplete expression of celestial beauty in the soul of man and Nature, the light within gleaming and sparkling through the loose woven texture of this garment of God called Nature, or pouring at every pore a flood of soft translucent loveliness, as the radiance of a calcium flame flows through a porcelain globe. Spenser was Milton's model. The "Faërie Queen," the "Shepherd's Calendar," and the "Wedding Hymn" should be carefully read; and if the former is studied sufficiently to arrive at the underlying spiritual meaning, it will ever after be one of the most precious of books. (Eng., 16th cent.) See Table III. No. 6.

28. Lowell is one of the foremost humorists of all time. No one, except Shakspeare, has ever combined so much mastery of the weapons of wit with so much poetic power, bonhomie, and common-sense. Every American should read his poems carefully and digest the best. (Amer., 19th cent.) See Table III. Nos. 12 and 24.

29. Whittier is America's greatest lyric poet. Read what Lowell says of him in the "Fable for Critics," and get acquainted with his poetry of Nature and quiet country life, as pure as the snow and as sweet as the clover. (Amer., 19th cent.) See Table III. No. 11.

30. Tennyson is the first poet of our age; and though he cannot rank with the great names on the upper shelf, yet his tenderness, and noble purity, and the almost absolutely perfect music of much of his poetry commands our love and admiration. Read his "In Memoriam," "Princess," "Idylls of the King," etc. (Eng., 19th cent.) See Table III. No. 11.

31. Burns is like a whiff of the pure sea air. He is a sprig of arbutus under the snow; full of tenderness and genuine gayety, always in love, and singing forever in tune to the throbs of his heart. Read "The Jolly Beggars," "The Twa Dogs," and see Table III. No. 11. (Scot., 18th cent.)

32. Probably nothing is so likely to awaken a love for poetry as the reading of Scott. (Scot., 19th cent.) See Table III. No. 7.

33. Byron is the greatest English poet since Milton, and except Goethe the greatest poet of his age in the world. His music, his wonderful control of language, his impassioned strength passing from vehemence to pathos, his fine sense of the beautiful, and his combination of passion with beauty would place him high on the first shelf of the world's literature if it were not for his moral aberration. Read his "Childe Harold." (Eng., 1788–1824.) See Table III. No. 13.

34. Shelley is indistinct, abstract, impracticable, but full of love for all that is noble, of magnificent poetic power and marvellous music. Read "Prometheus Unbound," and see Table III. No. 13. (Eng., 19th cent.)

35. Keats is the poetic brother of Shelley. He is deserv-

ing of the title "marvellous boy" in a far higher degree than Chatterton. If the lives of Shakspeare, Milton, and Wordsworth had ended at twenty, as did the life of Keats, they would have left no poetry comparable with that of this impassioned dreamer. Like Shakspeare, he had no fortune or opportunity of high education. Read "Hyperion," "Lamia," "Eve of Saint Agnes," "Endymion," and see Table III. No. 13. (Eng., 19th cent.)

36. Campbell clothed in romantic sweetness and delicate diction, the fancies of the fairy land of youthful dreams, and poured forth with a master voice the pride and grandeur of patriotic song. Read his "Pleasures of Hope," "Gertrude of Wyoming," and see Table III. No. 12. (Eng., 19th cent.)

37. Moore is a singer of wonderful melody and elegance and of inexhaustible imagery. Read his "Irish Melodies." (Eng., 19th cent.) See Table III. No. 11.

38. Thomson is one of the most intense lovers of Nature, and sees with a clear eye the correspondences between the inner and outer worlds upon which poetry is built. Read his "Seasons" and "The Castle of Indolence." (Eng., 18th cent.)

39. Read Macaulay's "Lays of Ancient Rome." "Horatius" cannot fail to make the reader pulse with all the heroism and patriotism that is in his heart, and "Virginia" will fill each heart with mutiny and every eye with tears. (Eng., 19th cent.) See Table III. No. 12.

40. Dryden's song is not so smooth as Pope's, but doubly strong. His translation of Virgil has more fire than the original, though less elegance. He was the literary king of his time, but knew better *how* to say things than *what* to say. (Eng., 17th cent.) See Table III. No. 14.

41. Collins was a poet of fine genius. Beauty, simplicity, and sweet harmony combine in his works, but he wrote very little. Read his odes, "To Pity," "To Evening," "To Mercy," "To Simplicity." See Table III. No. 14. (Eng., 18th cent.)

42. Jean Ingelow's poems deserve at least tasting, which will scarcely fail to lead to assimilation. (Eng., 1862.) See Table III. No. 14.

43. Bryant's "Thanatopsis," written at eighteen, gave promise of high poetic power; but in the life of a journalist the current of energy was drawn away from poetry, and America lost the full fruitage of her best poetic tree. He is serene and lofty in thought, and strong in his descriptive power and the noble simplicity of his language. (Amer., 19th cent.) See Table III. No. 13.

44. Longfellow's poetry is earnest and full of melody, but *as a whole* lacks passion and imagery. Relatively to a world standard he is not a great poet and has written little worthy of universal reading, but as bone of our bone he has a claim on us as Americans for sufficient attention at least to investigate for ourselves his merits. (Amer., 19th cent.) See Table III. No. 10.

45. Lowell says that George Herbert is as "holy as a flower on a grave." (Eng., 1631.) See Table III. No. 13.

46. Goldsmith's "Deserted Village" and "Traveller" will live as long as the language. They are full of wisdom and lovely poetry. His dramas abound in fun. Read "The Good-Natured Man" and "She Stoops to Conquer." (Eng., 18th cent.) See Table IV.

47. Read Coleridge's "Christabel," and get somebody to explain its mysterious beauty to you; also his "Remorse," "Ode to the Departing Year," "Ancient Mariner," and

"Kubla Khan." The latter is the most magnificent creation of his time, but needs a good deal of study for most readers to perceive the beautiful underlying thought, as is the case also with the "Mariner." Coleridge is difficult reading. He wrote very little excellently, but that little should be bound in gold, and read till the inner light of it shines into the soul of the reader. The terrible opium habit ruined him. Read his life; it is a thrilling story. (Eng., 1772–1834.) Table III. No. 11.

48. Lowell says, in his "Fable for Critics," that he is always discovering new depths

> "in Wordsworth, undreamed of before,—
> That divinely inspired, wise, deep, tender, grand — bore."

Nothing could sum up this poet better than that. His intense delight in Nature and especially in mountain scenery, and his pure, serene, earnest, majestic reflectiveness are his great charms. His "Excursion" is one of the great works of our literature, and stands in the front rank of the world's philosophical poetry. Its thousand lines of blank verse roll through the soul like the stately music of a cathedral organ. (Eng., 19th cent.) See Table III. No. 13.

49. Pope is the greatest of the world's machine poets, the noblest of the great army who place a higher value on skilful execution than on originality and beauty of conception. The "Rape of the Lock" is his most successful effort, and is the best of all mock-heroic poems. "The sharpest wit, the keenest dissection of the follies of fashionable life, the finest grace of diction, and the softest flow of melody adorn a tale in which we learn how a fine gentleman stole a lock of a lady's hair." Read also his "Essay on Man," and glance at his

"Dunciad," a satire on fellow-writers. (Eng., 1688–1744.) See Table III. No. 13, and Table IV.

50. Southey had great ideas of what poetry should be, and strove for purity, unity, and fine imagery; but there was no pathos or depth of emotion in him, and the stream of his poetry is not the gush of the river, but the uninteresting flow of the canal. Byron says, "God help thee, Southey, and thy readers too." Glance at his "Thalaba the Destroyer" and "Curse of Kehama." (Eng., 1774–1843.)

51. Walton's "Compleat Angler" is worthy of a glance. (Eng., 1653.)

52. Browning is very obscure, and neither on authority nor principle a first-rate poet; but he is a strong thinker, and dear to those who have taken the pains to dig out the nuggets of gold. (Canon Farrar puts him among the three living authors whose works he would be most anxious to save from the flames.) Mrs. Browning has more imagination than her husband, and is perhaps his equal in other respects. (Eng., 19th cent.)

53. Read Young's "Night Thoughts."

54. Jonson, on account of his noble aims, comparative purity, and classic style, stands next to Shakspeare in the history of English drama. Read "The Alchemist," "Catiline," "The Devil as an Ass," "Cynthia's Revels," and "The Silent Woman." The plot of the latter is very humorous. (Eng., 1700.)

55. The dramas of Beaumont and Fletcher are poetically the best in the language except those of Shakspeare. Read "Philaster," "The Fair Maid of the Inn," "Thierry and Theodoret," "The Maid's Tragedy." (Eng., 17th cent.)

56. Marlowe's "Mighty Line" is known to all lovers of poetry who have made a wide hunt. His energy is intense.

Read "The Tragical History of Dr. Faustus," based on that wonderfully fascinating story of the doctor who offered his soul to hell in exchange for a short term of power and pleasure, on which Goethe expended the flower of his genius, and around which grew hundreds of plays all over Europe. (Eng., 17th cent.)

57. For whimsical and ludicrous situations and a rapid fire of witticisms, Sheridan's plays have no equals. Read "The School for Scandal" and "The Rivals." (Eng., 18th cent.)

58. Carleton's poetry is not of a lofty order, but exceedingly enjoyable. Read his "Farm Ballads." (Amer., 19th cent.)

60. Virgil is the greatest name in Roman literature. His "Æneid" is the national poem of Rome. His poetry is of great purity and elegance, and for variety, harmony, and power second in epic verse only to his great model, Homer. (Rome, 1st cent. B. C.) Read Dryden's translation if you cannot read the original.

61. The Odes of Horace combine wit, grace, sense, fire, and affection in a perfection of form never attained by any other writer. He is untranslatable; but Martin's version and commentary will give some idea of this most interesting man, "the most modern and most familiar of the ancients." (Rome, 1st cent. B. C.)

62. Lucretius is a philosophic poet. He aimed to explain Nature; and his poem has much of wisdom, beauty, sublimity, and imagination to commend it. Virgil imitated whole passages from Lucretius. (Rome, 1st cent. B. C.)

63. Ovid is gross but fertile, and his "Metamorphoses" and "Epistles" have been great favorites. (Rome, 1st cent. B. C.)

64. The "Antigone" and "Œdipus at Colonus" of Sophocles are of exquisite tenderness and beauty. In pathos Shakspeare only is his equal. (Greece, 5th cent. B. C.)

65. Euripides is the third of the great triumvirate of Greek dramatists. His works were very much admired by Milton and Fox. Read his "Alcestis," "Iphigenia," "Medea," and the "Bacchanals." (Greece, 5th cent. B. C.)

66. Aristophanes is the greatest of Greek comedy writers. His plays are great favorites with scholars, as a rule. Read the "Clouds," "Birds," "Knights," and "Plutus." (Greece, 5th cent. B. C.)

67. Pindar's triumphal odes stand in the front rank of the world's lyric poetry. (Greece, 5th cent. B. C.)

68. Hesiod's "Theogony" contains the religious faith of Greece. He lived in or near the time of Homer.

69. Heine is the most remarkable German poet of this century. He has written many gems of rare beauty, and many sketches of life unmatched for racy freshness and graphic power.

70. Schiller is the second name in German literature; indeed, as a lover of men and as a poet of exquisite fancy, he far excels Goethe. He was a great philosopher, historian, and critic. Read his "Song of the Bell," and his drama of "Wallenstein," translated by Coleridge. (Germany, 18th cent.)

71, 72, 73. Corneille, Racine, and Molière are the great French triumvirate of dramatists. Their object is to produce one massive impression. In this they follow the classic writers. A French, Greek, or Roman drama is to a Shakspearean play as a statue to a picture, as an idea carved out of Nature and rendered magnificently impressive by its isolation and the beauty of its modelling, to Nature itself.

The historical and ethical value of the French plays is very great. Corneille is one of the grandest of modern poets. Read "The Cid" ("As beautiful as the Cid" became a proverb in France), and "Horace" (which is even more original and grand than "The Cid"), and "Cinna" (which Voltaire thought the best of all). Racine excels in grace, tenderness, and versatility. Read his "Phèdre." Molière was almost as profound a master of human nature on its humorous side as Shakspeare. He hates folly, meanness, and falsehood; he is always wise, tender, and good. Read "Le Misanthrope," or "The Man-Hater," and "Tartuffe," or "The Impostor." (17th cent.)

74. Alfred de Musset is a famous French poet of this century, and is a great favorite with those who can enjoy charming and inspiring thoughts though mixed with the grotesque and extravagant.

75. Calderon de la Barca is one of the greatest dramatists of the world. His purity, power, and passion, his magnificent imagination and wonderful fertility, will place him in company with Shakspeare in the eternal society of the great. Read Shelley's fragments from Calderon, and Fitzgerald's translation, especially "Zalamea" and "The Wonder-Working Magician," two of his greatest plays. (Spain, 17th cent.)

76. Petrarch's lyrics have been models to all the great poets of Southern Europe. The subject of nearly all his poems is his hopeless affection for the high-minded and beautiful Laura de Sade. His purity is above reproach. He is pre-eminent for sweetness, pathos, elegance, and melody. (Italy, 14th cent.)

77. Ariosto is Italy's great epic poet. Read his "Orlando Furioso," a hundred-fold tale of knights and ladies, giants and magicians. (Italy, 1474–1533).

78. Tasso is the second name in Italian epic poetry; and by some he is placed above Ariosto and named in the same breath with Homer and Virgil. Read his "Jerusalem Delivered," and "Aminta," and glance at his minor poems composed while in confinement. (Italy, 16th cent.)

79. Camoens is the glory of Portugal, her only poet whose fame has flown far beyond her narrow borders. Read his grand and beautiful poem, the "Lusiad," a national epic grouping together all the great and interesting events in the history of his country. (16th cent.)

80. Omar Khayyám, the great astronomer poet of Persia, has no equal in the world in the concise magnificence with which he can paint a grand poetic conception in a single complete, well-rounded, melodious stanza. Read Fitzgerald's translation. (12th cent.)

81. Firdusi, the author of the "Shah Nameh," or Poetic History of the great deeds of the sultans. Hafiz, the poet of love, and Saadi are other great Persian poets deserving at least a glance of investigation. (11th–14th cents.)

82. Arnold's "Light of Asia" claims our attention for the additions it can make to our breadth of thought, giving us as it does briefly and beautifully the current of thinking of a great people very unlike ourselves. (Eng., 19th cent.)

83. Pushkin is called the Byron of Russia. Russian songs have a peculiar, mournful tenderness. "They are the sorrows of a century blended in one everlasting sigh." (19th cent.)

84. Lermontoff is the Russian Schiller. (19th cent.)

SCIENCE.

THE most important sciences for the ordinary reader are Physiology, Hygiene, Psychology, Logic, Political Economy, Sociology and the Science of Government, Astronomy, Geology, and Natural History; but an elementary knowledge of all the sciences is very desirable on account of the breadth of mind and grasp of method which result therefrom. The International Scientific Series is very helpful in giving the brief comprehensive treatment of such subjects that is needed for those who are not specialists.

85. Physical health is the basis of all life and activity, and it is of the utmost importance to secure at once the best knowledge the world has attained in relation to its procurement and preservation. This matter has far too little attention. If a man is going to bring up chickens, he will study chicken books no end of hours to see just what will make them lay and make them fat and how he may produce the finest stock; but if he only has to bring up a few children, he will give no time to the study of the physical conditions of their full and fine development. Some few people, however, have a strange idea that a child is nearly as valuable as a rooster. There is no book as yet written which gives in clear, easily understood language the known laws of diet, exercise, care of the teeth, hair, skin, lungs, etc., and simple remedies. Perhaps Dalton's "Physiology," Flint's "Nervous System," Cutter's "Hygiene," Blackie's "How to get Strong," and Duncan's "How to be Plump," Beard's "Eating and

Drinking," Bellows' "Philosophy of Eating," Smith on Foods, Holbrook's "Eating for Strength," "Fruit and Bread," "Hygiene for the Brain," "How to strengthen the Memory," and Kay's book on the Memory, Walter's "Nutritive Cure," Clark's "Sex in Education," Alice Stockham's "Tokology" or "Hygiene for Married Women," and Naphy's "Transmission of Life" will together give some idea of this all-valuable subject, though none of these books except the first are in themselves, apart from their subject, worthy of a place on the first shelf.

86. Dr. Strong's little book, "Our Country," is of the most intense interest to every American who loves his country and wishes its welfare. (U. S., 19th cent.)

88. The "Federalist" was a series of essays by Hamilton, Jay, and Madison, in favor of the Federal Constitution, and is the best and deepest book on the science of government that the world contains. (Amer., 1788.)

89. Bryce on the American Commonwealth is a splendid book, a complete, critical, philosophic work, an era-making book, and should be read by every American who wishes to know how our institutions appear to a genial, cultured, broad-minded foreigner. Mr. Bryce has the chair of Political Economy in Oxford, and is a member of Parliament. His chief criticism of our great republic is that it is *hard to fix responsibility* for lawlessness under our institutions, which is always an encouragement to wrongdoers. His book should be read with De Tocqueville. (Eng., 19th cent.)

90. Montesquieu's "Spirit of Laws" is a profound analysis of law in relation to government, customs, climate, religion, and commerce. It is the greatest book of the 18th century. Read with it Bagehot's "Physics and Politics."

91. Mill's "Logic" and "Political Economy" are simply necessities to any, even moderately, thorough preparation for civilized life in America. (Eng., 19th cent.)

92. Read Bain on the "Emotions and the Will," "Mind and Body," etc. (Eng., 19th cent.)

93. Herbert Spencer is the foremost name in the philosophic literature of the world. He is the Shakspeare of science. He has a grander grasp of knowledge, and more perfect *conscious* correspondence with the external universe, than any other human being who ever looked wonderingly out into the starry depths; and his few errors flow from an over-anxiety to exert his splendid power of making beautiful generalizations. Read his "First Principles," "Data of Ethics," "Education," and "Classification of the Sciences," at any rate; and if possible, all he has written. Plato and Spencer are brothers. Plato would have done what Spencer has, had he lived in the 19th century.

94. Darwin's "Origin of Species" stands in history by the side of Newton's "Principia." The thought of both has to a great extent become the common inheritance of the race; and it is perhaps sufficient for the general reader to refer to a good account of the book and its arguments, such as may be found in the "Encyclopædia Britannica." (Eng., 19th cent.)

95. Read Herschel and Proctor in Astronomy, to broaden and deepen the mind with the grand and beautiful conceptions of this most poetic of the sciences. Proctor's books are more fascinating than any fiction. (Eng., 19th cent.)

96. For a knowledge of what has been going on in this dim spot beneath the sun, in the ages before man came upon the stage, and for an idea about what kind of a fellow

man was when he first set up housekeeping here, and how long ago that was, read Lyell's "Geology;" Lubbock's "Prehistoric Times," "Primitive Condition of Man," and "The Antiquity of Man" (Eng., 19th cent.); and Dawson's "Chain of Life." (U. S., 19th cent.)

97. Read Wood's beautiful and interesting books on Natural History; especially his "Evidences of Mind in Animals," "Out of Doors," "Anecdotes of Animals," "Man and Beast," "Here and Hereafter." (Eng., 19th cent.)

98. Whewell's "History of the Inductive Sciences" is a very broadening book.

99. De Tocqueville's "Democracy in America" is one of the great books, and is superior in depth and style even to Bryce. The two books supplement each other. See note 89. (France, 18th cent.)

100. "Constitutional History of the United States." (Ger., 19th cent.)

101. "Wealth of Nations," "Moral Sentiments." (Eng., 18th cent.)

102. "Principles of Population." One of the most celebrated of books. (Eng., 18th cent.)

103. "Principles of Social Philosophy." (Eng., 19th cent.)

104. "Essays on Political Economy," "Leading Principles of Political Economy." (Eng., 19th cent.)

105. "Comparative Politics." (Eng., 19th cent.)

106. "The Theory of Political Economy," "The Logic of Statistics." (Eng., 19th cent.)

107. "The Nation, the Foundation of Civil Order and Political Life in the United States." (U. S., 19th cent.)

108. "Leviathan." See note 190. (Eng., 16th cent.)

109. "The Prince." (Italy, 1469–1527.)

110. "Chips from a German Workshop," and various works on Philology. (Ger., 19th cent.)

111. "Study of Words," etc. (Eng., 19th cent.)

112. "Words and Places." (Eng., 19th cent.)

113. "Natural History of Selborne." (Eng., 19th cent.)

114. "Animal Kingdom." (France, early 19th cent.)

115. "Voyages." (Eng., 18th cent.)

116. "Heat as a Mode of Motion," "Forms of Water," etc. (Eng., 19th cent.)

117. "On Sound." (Eng., 19th cent.)

118. "Scientific Researches." (Eng., 19th cent.)

119. "Conservation of Energy." In a book on this subject edited by E. L. Youmans. (Ger., 19th cent.)

120. "Man's Place in Nature." (Eng., 19th cent.)

121. Botany. (U. S., 19th cent.)

122. "Methods of Study in Natural History." (U. S., 19th cent.)

123. Physics. (U. S., 19th cent.)

BIOGRAPHY.

BIOGRAPHY carefully read will cast a flood of light before us on the path of life. Ruin that befell a brother we may by his word of warning easily escape. The heroes that have gone can tell us, if we listen, how to gain with ease and certainty and quickness the wealth of soul and mind, the fame and worldly goods they had to struggle for so long and hard while travelling in the dark. Read Longfellow's "Psalm of Life," and try to find the teachings he refers to in the lives of great men. The world still lacks

what it very much needs, — a book of *brief* biographies of the greatest and noblest men and women of every age and country, by a master hand. The aim should be to extract from the past what it can teach us of value for the future; and to do this biography must become a comparative science, events and lives must be grouped over the whole range of the years, that by similarities and contrasts the truth may appear. Smiles's "Self-Help" is a partial realization of this plan.

The manner of reading should be: R. D.

124. Plutarch's "Lives" comes nearer to a comparative biography than any other book we have. He contrasts his characters in pairs, a Greek and a Roman in each couplet. It is one of the most delightful of books, and among those most universally read by cultured people of all nations. Dryden's translation revised by Clough is the best. (Rome, 1st cent.)

125. In Wendell Phillips's oration on "Toussaint L'Ouverture," there is a fascinating comparison of the noble negro warrior with Napoleon. (U. S., 19th cent.)

126. Boswell's "Johnson" is admittedly the greatest life of a single person yet written. (Eng., 18th cent.)

127. Lockhart's "Life of Scott" is a favorite with all who read it. Wilkie Collins especially recommends it as finely picturing genius and nobility of character. (Eng., 19th cent.)

128. Marshall's "Life of Washington" is an inspiring book. (U. S., 19th cent.)

129. Read Carlyle's "Life of Sterling," "Life of Cromwell," and "Heroes and Hero Worship." (Eng., 19th cent.)

130. Renan's "Life of Christ." (France, 19th cent.)

131. Canon Farrar's little "Life of Dante" is, considering its brevity, one of the best things in this department. (Eng., 19th cent.)

132. Emerson's "Representative Men" most strongly stirs thought and inspires the resolution. (U. S., 19th cent.)

133. "The Portrait Collection of the Hundred Greatest Men," published by Sampson, Low, & Co., 1879.

134. Read Parton's "Sketches of Men of Progress." (U. S., 19th cent.)

135. "Lights of two Centuries." (U. S., 19th cent.)

136. "Our Great Benefactors." (U. S., 19th cent.)

137. "Book of Martyrs." (Eng., early 16th cent.)

138. "The Life and Times of Goethe," and "Michael Angelo." Most interesting books. (Germany, 19th cent.)

139. "English Statesmen." (Eng., 19th cent.)

140. "Life of Napoleon." (France, 19th cent.)

141. "Lives of the Poets." (Eng., 18th cent.)

142. Walton's "Lives." (Eng., 17th cent.)

143. "Life of Dr. Arnold." (Eng., 19th cent.)

144. "Life of Washington." (U. S., 19th cent.)

145. "Life of Nelson." (Eng., 19th cent.)

146. "Life of Pitt." (Eng., 19th cent.)

147. "Life of Byron." (Eng., 19th cent.)

148. "Lives of Female Sovereigns and Illustrious Women." (Eng., 19th cent.)

149. "Lives of the Saints." (Eng., 19th cent.)

150. "Memories of many Men." (U. S., 19th cent.)

151. "Reminiscences." (U. S., 18th cent.)

HISTORY.

REMARKS may be made about History very similar to those in the special remarks concerning Biography. The field is too vast for an ordinary life, and there is no book that will give in brief compass the net results and profits of man's investment in experience and life, — the dividends have not been declared. Guizot and Buckle come nearer to doing this than any other writers; but *the* book that shall reduce the past to principles that will guide the future has not yet been written.

The manner of reading the best history should be: R. D. G.

152. Green's "History of the English People" has the first claims on the general reader. (Eng., 19th cent.)

153. Bancroft's "History of the United States" should be read by every American citizen, along with Dr. Strong's "Our Country." (U. S., 19th cent.)

154. Guizot's "History of Civilization" and "History of France" (France, 19th cent.) are among the greatest books of the world; and with Buckle's "History of Civilization" (Eng., 19th cent.) will give a careful reader an intellectual breadth and training far above what is attained by the majority even of reading men.

155. Parkman is the Macaulay of the New World. He invests the truths of sober history with all the charms of poetic imagination and graceful style. His literary work must take its place by the side of Scott and Irving. Read

his "France and England in America," "Conspiracy of Pontiac," and "The Oregon Trail."

155 *a*. "Fifteen Decisive Battles of the World." (Eng., 19th cent.)

156. "History of England in the 18th Century," "History of European Morals." (Eng., 19th cent.)

157. "Ten Great Religions," by James Freeman Clarke. (U. S., 19th cent.)

158. "Comparative History of Religion."

159. "Intellectual Development of Europe." (U. S., 19th cent.)

160. "Middle Ages." (Eng., 19th cent.)

161. "Constitutional History of England." (Eng., 19th cent.)

162. "History of England." (Eng., 18th cent.)

163. "History of England." (Eng., 19th cent.)

164. "History of England." (Eng., 19th cent.)

165. "Decline and Fall of the Roman Empire." (Eng., 18th cent.)

166. "History of Greece." (Eng., 19th cent.)

167. "History of New England." (U. S., 19th cent.)

168. "Conquest of Mexico," "Peru," "Ferdinand and Isabella," etc. (U. S., 19th cent.)

169. "Rise of the Dutch Republic." (U. S., 19th cent.)

169 *a*. "Rise of the Republic of the United States." (U. S., 19th cent.)

170. "Ancient Egyptians." (Eng., 19th cent.)

171. "History of Rome." (Eng., 19th cent.)

172. "History of the Germans." (Ger., 1798.)

173. "Latin Christianity." (Eng., 19th cent.)

174. "History of the Papacy in the 16th and 17th Centuries." (Ger., 19th cent.)

175. "Italian Republics." (France, 1773–1842.)

176. "History of France." (France, 19th cent.)

177. "French Revolution." (Eng., 19th cent.)

178. "History of France," "Norman Conquest of England." (France, 19th cent.)

179. "Germania." His "Life of Agricola" is also worthy of note for the insight into character, the pathos, vigor, and affection manifested in its flattering pages. (Rome, 1st cent.)

180. "History of Rome." (Rome, 1st cent. B. C.)

181. "The War of Catiline." (Rome, 1st cent. B. C.)

182. History of nearly all the nations known at the time he wrote. (Greece, 5th cent. B. C.)

183. "Anabasis, the Retreat of the Greek Mercenaries of the Persian King." (Greece, 5th cent. B. C.)

184. "History of the Athenian Domination of Greece." (Greece, 5th cent. B. C.)

185. "History of the Jewish Wars." (Jerusalem, 1st cent.)

PHILOSOPHY.

THERE have been, since the waters of thought began to flow, two great streams running side by side, — Rationalism and Mysticism. Those who sail upon the former recognize Reason as king; those upon the latter enthrone some vague and shadowy power, in general known as Intuition. The tendency of the one is to begin with sense impressions, and out of these to build up a universe in the brain corresponding to the outer world, and to arrive at a belief in God by climbing the stairway of induction and analogy. The tendency of the other is to start with the

affirmed nature of God, arrived at, the thinker knows not how, and deduce the universe from the conception of the Divine Nature. If this matter is kept in mind, the earnest student will be able to see through the mists sufficiently to discover what the philosophers are talking about whenever it chances that they themselves knew. Spencer, Plato, Berkeley, Kant, Locke, are all worthy of a thorough reading; and Comte's philosophy of Mathematics is of great importance.

The manner of reading good philosophic works should be: R. D. G.

186. Spencer's Philosophy is the grandest body of thought that any one man has ever given to the world. No one who wishes to move with the tide can afford to be unfamiliar with his books, from "First Principles" to his Essays. He believes that all ideas, or their materials, have come through the avenues of the senses. (Eng., 19th cent.)

187. Plato and Socrates are a double star in the sky of Philosophy that the strongest telescopes have failed to resolve. Socrates wrote nothing, but talked much. Plato was a pupil of his, and makes Socrates the chief character in his writings. Ten schools of philosophy claimed Socrates as their head, but Plato alone represented the master with fulness. Considering the times in which he lived, the grandeur of his thought, the power of his imagination, and the nobility, elegance, originality, and beauty of his writings, Plato has no superior in the whole range of literature. With Plato, ideas are the only realities, things are imperfect expressions of them, and all knowledge is reminiscence of what the soul learned when it was in the land of spirit, face to face with

ideas unveiled. Read his dialogues, especially "Phædo" and the "Republic." (Greece, 429–348 B. C.)

188. A most acute idealist, whose argument against the existence of matter is one of the great passages of literature. (Eng., 18th cent.)

189. Kant argues that the *forms* of *thought*, *time*, and *space* are necessarily intuitive, and not derived from sensation, since they are prerequisites to sensation. Read the "Critique of Pure Reason," "Critique of Practical Reason," in which he treats moral philosophy, and "Observations on the Sublime and Beautiful." (Germany, 18th cent.)

190. Locke bases knowledge on sensation. His "Essay on the Conduct of the Understanding" is one of the most valuable books in the language. Spencer, Mill, and Locke have so fully imbibed all that was good in Hobbes that it is scarcely necessary to read him. (Eng., 17th cent.)

191. Comte's "Positive Philosophy" rejects intuitive knowledge. It is characterized by force of logic, immense research, great power of generalization (which is frequently carried beyond the warrant of facts), and immense bulk. (France, 19th cent.)

192. Sensationalist. A very strong writer. (Eng., 19th cent.)

193. "Limits of Religious Thought." A very powerful exposure of the weakness of human imagination. (Eng., 19th cent.)

194. "Matter and Force." A powerful presentation of Materialism. (Ger., 19th cent.)

195. "Freedom of the Will." A demonstration of the impossibility of free will. (Amer., 18th cent.)

196. A very acute English philosopher. (Eng., 1748–1832.)

197. Moral and Metaphysical Philosophy. (Eng., 19th cent.)

198. A deep, clear thinker, of sceptical character, who laid bare the flaws in the old philosophies. (Eng., 1711–1776.)

199. One of the most profound metaphysicians the world can boast, and inventor of quaternions, the latest addition to Mathematics. (Scot., 19th cent.)

200. Aristotle was the Bacon of the Old World. His method was the very opposite of Plato's. He sought knowledge chiefly by carefully looking out upon the world, instead of by introspection. No one has exerted a greater influence on the thought of the world than this deep and earnest thinker. (Greece, 4th cent. B. C.)

201. A very beautiful writer of the idealist school, though he claims to be eclectic. (France, 19th cent.)

202. Hegel endeavored, by the method set forth in his "Absolute Logic," to reduce all knowledge to one science. (Ger., 1770–1831.) Schelling, in his "Philosophy of Identity," tries to prove that the same laws hold in the world of spirit as in the world of matter. Schelling bases his system on an *intuition* superior to reason, and admitting neither doubt nor explanation. (Ger., 1775–1854.)

203. Fichte carries the doctrines of Kant to their limit: to him all except the life of the mind is a delusion. (Ger., 18th cent.)

204. A great German philosopher of the time of Luther (16th cent.), very learned, refined, and witty. Read his "Familiar Colloquies."

205. "Cosmic Philosophy." (Amer. 19th cent.)

206. "Rational Cosmology, or the Eternal Principles and Necessary Laws of the Universe." (U. S., 19th cent.)

207. Scottish Philosophy. (U. S., 19th cent.)

208. Theologico-politico-moral, voluminous dissertations. (Amsterdam, 17th cent.)

ESSAYS.

NEXT to Shakspeare's Plays, Emerson's Essays and Lectures are to me the richest inspiration. At every turn new and delightful paths open before the mind; and the poetic feeling and imagery are often of the best. Only the music and the power of discriminating the wheat from the chaff were lacking to have made one of the world's greatest poets. To pour into the life the spirit of Emerson, Bacon, and Montaigne is a liberal education in itself.

Read these essays: R. D. C. G.

209. Emerson's Essays and Lectures certainly deserve our first attention in this department, because of their poetic beauty and stimulating effect upon the imagination and all that is pure and strong and noble in the character. (Amer., 19th cent.)

210. Nowhere can be found so much wit and wisdom to the square inch as in Bacon's Essays. (Eng., 1600.)

211. Montaigne is the most popular of all the world's essayists, because of his common-sense, keen insight, and perfect frankness. The only author we certainly know to have been in Shakspeare's own library. (France, 1580.)

212. Ruskin's "Ethics of the Dust," "Crown of Wild Olives," "Sesame and Lilies," while somewhat wild in substance as well as in title, are well worthy of reading for the

intellectual stimulus afforded by their breadth of view, novelty of expression and illustration, and the intense force — almost fanaticism — which characterizes all that Ruskin says. Ruskin is one of three living writers whom Farrar says he would first save from a conflagration of the world's library. Carlyle is another of the same sort. Read his "Past and Present," a grand essay on Justice. (Eng., 19th cent.)

FICTION.

IN modern times much that is best in literature has gone into the pages of the novel, because of the rule of the purse. The men and women of genius who would in other days have been great poets, philosophers, dramatists, essayists, and humorists have concentrated their powers, and poured out all their wealth to set in gold a story of human life. Don't neglect the novels; but be sure to read *good* ones, and don't read too many.

In fiction, England and France are far ahead of the rest of the world. Scott may well be held to lead the list, considering the quantity and quality of what he wrote; and Dickens, I presume, by many would be written next, though I prefer the philosophic novelists, like Eliot, Macdonald, Kingsley, Hugo, etc. Fielding, Richardson, Goldsmith, Sterne, and De Foe, Miss Edgeworth, Miss Austen, Cooper, and Marryat, all claim our loving attention.

France has a glorious army, led by Victor Hugo, George Sand, Balzac, Dumas, Gautier, Mérimée, etc.

But the magnificent powers of these artists are combined with sad defects. Hugo is the greatest literary force since Goethe and Scott; but his digressions are sometimes terribly tedious, his profundity darkness, and his "unities," his plot, and reasons for lugging in certain things hard to find. Balzac gives us a monotony of wickedness. George Sand is prone to idealize lust. "Notre Dame" and "Les Misérables," "Le Père Goriot" and "Eugénie Grandet," "Consuelo" and "La Mare au Diable," "Capitaine Fracasse" and "Vingt Ans Après," are great books; but he who would rank even the best of them with immortal masterpieces like "Tom Jones" and the "Vicar of Wakefield" is a traitor to art.

Germany, Italy, and Spain have no fiction that compares with ours.

The best fiction should be read: R. D. G.

213. "Robinson Crusoe." There are few persons who do not get delight and inspiration from this wonderful story. (Eng., 1661–1731.)

214. "Vicar of Wakefield." One of Goethe's earliest favorites. (Eng., 18th cent.)

215. "Heart of Midlothian," "Waverley," "Ivanhoe," "Kenilworth," "Guy Mannering," "The Antiquary," "Rob Roy," "Old Mortality," "Red Gauntlet," etc. Scott is by very many — and among them some of the greatest — loved more than any other novelist. The purity, beauty, breadth, and power of his works will ever place them among the most desirable reading. (Eng., 19th cent.)

216. "Pickwick," "David Copperfield," "Bleak House,"

"Martin Chuzzlewit," etc. Dickens needs no comment. His fame is in every house. (Eng., 19th cent.)

217. "Adam Bede," "Mill on the Floss," "Romola," "Silas Marner," etc. Deep philosophy and insight into character mark all George Eliot's writings. (Eng., 19th cent.)

218. "Rienzi," "Last Days of Pompeii," "Last of the Barons," etc. Most powerful, delightful, and broadening books. (Eng., 19th cent.)

219. "Gil Blas." One of the most famous and widely read books in the world. (France, 1668–1747.)

220. "Les Misérables," "Notre Dame de Paris," "Les Travailleurs de la Mer," etc. Wraxall's translations of these great French novels are most excellent. (France, 19th cent.)

221. "Tom Brown at Rugby and at Oxford." Delightful books for boys. (Eng., 19th cent.)

222. "Westward, Ho!" "Two Years Ago," etc. Among the best and most famous pictures of true English character. (Eng., 19th cent.)

223. "Emma," "Pride and Prejudice." Noble books. (Eng., 19th cent.)

224. "Malcolm," "Marquis o' Lossie," "David Elginbrod," etc. Books of marvellous spiritual helpfulness. (Eng., 19th cent.)

225. "Esmond," "Vanity Fair," etc. Very famous books. (Eng., 19th cent.)

226. "John Halifax, Gentleman." (Eng., 19th cent.)

227. "Le Père Goriot" (and especially the magnificent preface to this book), "La Recherche de l'Absolu," "Eugénie Grandet," "La Peau de Chagrin," etc. (France, 19th cent.)

228. "Tom Jones." By many considered the best novel in existence. (Eng., 18th cent.)

229. "Ben Hur." This book has been placed close to the Bible and Bunyan. (U. S., 19th cent.)

230. "Jane Eyre." (Eng., 19th cent.)

231. "The Spy," "The Pilot," "Leather Stocking," "Deerslayer," "Pathfinder," etc. Books that interfere with food and sleep, and chain us to their pages. (U. S., 19th cent.)

233. "Little Women." A lovely story of simple life. (U. S., 19th cent.)

234. "Uncle Tom's Cabin." God's bugle-call to the war against slavery. (U. S., 19th cent.)

235. "Decameron." A series of splendidly told stories, from which Chaucer drew more than his inspiration. (Italy, 14th cent.)

237. "The Fool's Errand," "The Invisible Empire," "Appeal to Cæsar," etc. Books widely known, but whose great merit is not fully recognized. (U. S., 19th cent.)

238. "Monte Cristo," "The Three Musketeers," "Twenty Years After," "The Vicomte de Bragelonne," etc. Some think no characters in Shakspeare are better drawn than those of Dumas. His wit, good sense, and literary skill never fail. (France, 19th cent.)

239. "Confessions," etc. (France, 18th cent.)

240. "Pamela," "Clarissa Harlowe." (Eng., 1689–1761.)

241. "Robert Elsmere." Famous because it pictures the struggle in the religious mind to-day. (Eng., 19th cent.)

242. "Peter Simple," "Midshipman Easy." (Eng., 19th cent.)

243. "Hard Cash." A very fascinating book. (Eng., 19th cent.)

ORATORY.

GREAT and successful oratory requires deep knowledge of the human mind and character, personal force, vivid imagination, control of language and temper, and a faculty of putting the greatest truths in such clear and simple and forceful form, that they may not only be grasped by untrained minds, but will break down the barriers of prejudice and interest, and fight their way to the throne of the will. Oratory is religion, science, philosophy, biography, history, wit, pathos, and poetry *in action*. This department of literature is therefore of the greatest value in the development of mind and heart, and of the power to influence and control our fellows. Especially read and study Demosthenes on the Crown, Burke's "Warren Hastings' Oration," Webster's "Reply to Hayne," Phillips's "Lovejoy" and "Toussaint L'Ouverture," and Lincoln's "Gettysburg," his debates with Douglas, and his great speeches in New York and the East before the War, in which fun, pathos, and logic were all welded together in such masterly shape that professors of oratory followed him about from city to city, studying him as a model of eloquence. There is a book called "Great Orations of Great Orators" that is very valuable, and there is a series of three volumes containing the best British orations (fifteen orators), and another similar series of American speeches (thirty-two orators).

WIT AND HUMOR.

IN what wit consists, and why it is we laugh, are questions hard to answer (read on that subject Spencer and Hobbes, and Mathews' "Wit and Humor; their Use and Abuse"); but certain it is that a little seasoning of fun makes intellectual food very palatable, and much better adapts it for universal and permanent assimilation. Most men can keep what is tied to their memories with a joke. Considering all things, Lowell, Holmes, Dickens, and Cervantes are the best humorists the world affords. See Table III. Group 4.

244. "Fable for Critics," "Biglow Papers." Considering the keenness and variety of wit, the depth of sarcasm, the breadth of view, and the importance of its subject, the "Biglow Papers" is the greatest humorous work of all history. (U. S., 19th cent.)

245. "Autocrat of the Breakfast-Table," "Professor at the Breakfast-Table," etc. (U. S., 19th cent.)

246. "Pickwick Papers." (Eng., 19th cent.)

247. "Don Quixote." (Spain, 1547–1616.)

248. Along with much violent scoffing, and calling of his betters by hard names, Ingersoll's speeches contain some of the keenest wit in the language. (U. S., 19th cent.)

249. Voltaire was the Ingersoll of France, only more so. His "Dictionnaire" is full of stinging sarcasm and fierce wit. (France, 18th cent.)

250. "English Bards and Scotch Reviewers." The sharpest edge of Byron's keen mind. (Eng., 1788–1824.)

251. "Hudibras." A tirade against the Puritans. (Eng., 17th cent.)

252. "Gulliver's Travels," "Tale of a Tub," etc. Coarse raillery. (Eng., 18th cent.)

253. "Gargantua and Pantagruel." Immense coarse wit. (France, 16th cent.)

254. "Tristram Shandy." Not delicate, but full of humor. (Eng., 18th cent.)

255. "Caudle Lectures," "Catspaw," etc. One of the keenest of wits. (U. S., 19th cent.)

256. "Potiphar Papers." Refined humor. (U. S., 19th cent.)

257. "Ekoes from Kentucky," "Swingin' round the Circle," etc. (U. S., 19th cent.)

258. "Innocents Abroad," "Roughing It," etc. The reader is conscious of a continued effort to be funny, but has to laugh in spite of himself sometimes. (U. S., 19th cent.)

259. "Samantha at the Centennial," "Betsey Bobbet," "My Wayward Pardner," "Samantha at Saratoga," etc. Quaint fun, keen insight, and common-sense thirty parts, words seventy parts. (U. S., 19th cent.)

260. "Artemus Ward, his Book." Funny, and that 's about all. (U. S., 19th cent.)

261. Juvenal is one of the world's greatest satirists. (Rome, 1st cent.)

262. Lucian is the Voltaire of the Old World. (Greek Lit., 2d cent. A. D.)

FABLES AND FAIRY TALES.

FABLES and fairy tales are condensed dramas, and some of them are crystal drops from the fountains of poetic thought. Often they express in picture language the deepest lessons that mankind have learned; and one who wishes to gather to himself the intellectual wealth of the nations must not neglect them.

263. "Fairy Tales," "Shoes of Fortune," etc. (Denmark, 19th cent.)

264. The inimitable French poet of Fable. (France, 17th cent.)

265. The world-famous Greek fabulist. His popularity in all ages has been unbounded. Socrates amused himself with his stories. (Greece, 6th cent. B. C.)

266. "Household Tales." (German, early 19th cent.)

267. "Reineke Fox." (Bohn Lib.) (German, early 19th cent.)

268. "Age of Fables," "Age of Chivalry," etc. (Eng., 19th cent.)

269. Fables in his poems. (U. S., 19th cent.)

270. A French fabulist, next in fame to La Fontaine. (18th cent.)

271. Greek Fables. (About com. Christ. era.)

272. "Tales." (Ger., 19th cent.)

273. "Metamorphoses." An account of the mythology of the ancients. Ovid was one of Rome's greatest poets. (Rome, 1st cent. B. C.)

TRAVEL.

NOTHING favors breadth more than travel and contact with those of differing modes of life and variant belief. The tolerance and sympathy that are folding in the world in these modern days owe much to the vast increase of travel that has resulted from growth of commerce, the development of wealth, and the cheapness and rapidity of steam transportation. Even a wider view of the world comes to us through the literature of travel than we could ever gain by personal experience, however much of wealth and time we had at our disposal; and though the vividness is less in each particular picture of the written page than if we saw the full original reality that is painted for us, yet this is more than compensated by the breadth and insight and perception of the meaning of the scenes portrayed, which we can take at once from the writer, to whom perhaps the gaining of what he gives so easily has been a very costly, tedious process, and would be so to us if we had to rely on personal observation. Voyages and travels therefore are of much importance in our studies, and delightful reading too. Stanley's opinions have been much relied on in selecting the following books: —

274. Voyages. (Eng., 18th cent.)
275. Cosmos; Travels. (Germany, 1762–1832.)
276. Naturalist on the Beagle. (Eng., 19th cent.)

277. Travels. (Venice, 14th cent.)
278. Arctic Explorations. (U. S., 19th cent.)
279. South Africa. (Eng., 19th cent.)
280. Through the Dark Continent. (U. S., 19th cent.)
281. Travels in Africa. (France, 19th cent.)
282. On Egypt. (Germany, 19th cent.)
283. Abyssinia. (Eng., 19th cent.)
284. India.
285. Niger.
286. South America.
287. Upper Niger.
288. Persia.
289. Central Africa.
290. West Coast of Africa.
291. Travelled for thirty years, then wrote the marvels he had seen and heard, and his book became very popular in the 14th and 15th centuries. (Eng., 14th cent.)
292. The Nile.

GUIDES.

IN this column of "Guides" are placed books that will be useful in arriving at a fuller knowledge of literature and authors, in determining what to read, and in our own literary efforts.

293. "What to Read on the Subject of Reading," William E. Foster, Librarian of the Providence Public Library. Every one who is interested in books should keep an eye on this thorough and enthusiastic worker, and take advantage of the information he lavishes in his bulletins.

294. The "Pall Mall Extra," containing Sir John Lubbock's "List of the Best Hundred Books," and letters from many distinguished men.

295. English Literature.

296. English Literature.

297. "English Literature." The most philosophic work on the subject; but it is difficult, and requires a previous knowledge of the principal English authors.

298. Handbook of Universal Literature.

299. Dictionary of Authors.

300. Bartlett's "Familiar Quotations" is one of the most famous and valuable of books.

301. "Edge-Tools of Speech." Brief quotations arranged under heads such as Books, Government, Love, etc.

302. "Library of Poetry and Song;" but for the general reader Palgrave's exquisite little "Golden Treasury" is better.

303. "Primer of English Literature." The best very brief book on the subject.

304. Bibliographical Aids.

305. "Motive and Habit of Reading."

306. "Choice of Books."

307. "Sesame and Lilies."

308. "The Love of Books."

309. "History of Prose Fiction."

MISCELLANEOUS.

IN the column "Miscellaneous" are placed a number of books which should be at least glanced through to open the doors of thought on all sides,

and to take such account of their riches as will place them at command when needed.

310. One of the noblest little books in existence; to read it is to pour into the life and character the inspiration of hundreds of the best and most successful lives. Every page should be carefully read and digested. (U. S., 19th cent.)

311. An exquisite book; one of Robert Collyer's early favorites. Put its beauty in your heart. (U. S., 19th cent.)

312. A book that should be read for its breadth. (Eng., early 17th cent.)

313. Edward Bellamy's "Looking Backward" is one of the same class of books to which Bacon's "New Atlantis," More's "Utopia," etc., belong, and may be read with much pleasure and profit along with them. It is really a looking forward to an ideal commonwealth, in which the labor troubles and despotisms of to-day shall be adjusted on the same principle as the political troubles and despotisms of the last century were settled; namely, the principle that each citizen shall be industrially the equal of every other, as all are now political equals. It is a very famous book, and has been called the greatest book of the century, which, happily for the immortality of Spencer and Darwin, Carlyle and Ruskin, Parkman and Bancroft, Guizot and Bryce, Goethe and Hugo, Byron and Burns, Scott and Tennyson, Whittier and Lowell, Bulwer and Thackeray, Dickens and Eliot, is only the judgment of personal friendship and blissful ignorance. But while the book cannot feel at home in the society of the great, it is nevertheless a very entertaining story, and one vastly stimulative of thought. The idea of a coming *industrial democracy*, bearing more or less analogy to the political

democracy, the triumph of which we have seen, is one that has probably occurred to every thoughtful person; and in Bellamy's book may be found an ingenious expansion of the idea much preferable to the ordinary socialistic plans of the day, though not wholly free from the injustice that inheres in all social schemes that do not aim to secure to each man the wealth or other advantage that his lawful efforts naturally produce. (Eng., 16th cent.)

314. Everywhere a favorite. It opens up wide regions of imagination. Ruskin says he read it many times when he might have been better employed, and crosses it from his list. But the very fact that he read the book so often shows that even his deep mind found irresistible attraction in it. (First introduced into Europe in 17th cent.)

315. The most colossal lies known to science. (Ger., 18th cent.)

316. The poem of "Beowulf" should be looked into by all who wish to know the character of the men from whom we sprang, and therefore realize the basic elements of our own character. (Eng., early Saxon times.)

317. Should be glanced at for the light it throws on English history and development. (9th–12th cents.)

318. Froissart's "Chronicles" constitute a graphic story of the States of Europe from 1322 to the end of the 14th century. Scott said that Froissart was his master. Breadth demands at least a glance at the old itinerant tale-gatherer. Note especially the great rally of the rebels of Ghent.

319. This masterpiece of Old German Minstrelsy is too much neglected by us. Read it with the three preceding. (Early German.)

320. *Saga* means "tale" or "narrative," and is applied in Iceland to every kind of tradition, true or fabulous. Read

the "Heimskringla," Njal's Saga, and Grettir's Saga. (9th–13th cents.)

321. Along with the last should be read the poems of the elder Edda. (Compiled by Samund the Wise, 12th cent.)

322. The epic of Spain, containing a wonderful account of the prowess of a great leader and chief. (Spain, before the 13th cent.)

323. A collection of fragments about the famous King Arthur and his Round Table. They crop out in every age of English literature. Read the book with Tennyson's "Idylls of the King," — a poem inspired by Malory's "Morte D'Arthur."

324. A collection of Chinese odes.

325. This and the last are recommended, not for intrinsic merit, but for breadth, and to open the way to an understanding of and sympathy with four hundred millions of mankind who hold these books in profound veneration. (China, as early as 5th cent. B. C.)

326. This is the Bible of the Sufis of Persia, one of the manifestations of that great spirit of mysticism which flows like a great current through the world's history, side by side with the stream of Rationalism. It found fountain outlets in Schelling, Swedenborg, Emerson, etc., and is bubbling up even now through the strata of worldliness in the United States in the shape of Theosophy. (7th cent.)

327. Read Saint Hilaire's "Buddha" and Arnold's "Light of Asia." They will open great regions of thought.

328, 329. These are epitomized by Talboys Wheeler in his "History of India." Very interesting and broadening. (Very ancient.)

330–332. Not valuable reading intrinsically, but as open-

ing the doors of communication with the minds and hearts of whole races of men, most useful. The Vedas are the Bible of the Hindus, and contain the revelation of Brahma (15th cent.). The Koran is the Mohammedan Bible (6th cent.). The Talmud belongs to the Rabbinical literature of the Jews, and is a collection of Jewish traditions (3d cent.).

333. The works of Hooker, Swedenborg, Newton, Kepler, Copernicus, Laplace, should be actually *handled* and *glanced through* to form a nucleus of experience, around which may gather a little knowledge of these famous men and what they did. This remark applies with more or less of force to all the names on the second shelf. Few can hope to *read all* these books, but it is practicable by means of general works, such as those mentioned in Column 13, to gain an idea of each man, his character and work; and there is no better way to put a hook in the memory on which such knowledge of an author may be securely kept, than to take his book in your hands, note its size and peculiarities (visual and tactual impressions are more easily remembered than others as a rule), glance through its contents, and read a passage or two.

TABLE II.

A SHORT special course, to gather *ideas* of practical importance to every life, and to make a beginning in the gaining of that *breadth of mind* which is of such vital value by reason of its influence on morals and the aid it gives in the attainment of truth.

1. Physiology and Hygiene. Read and digest the best books. See Table I. Col. 3.

2. "Our Country," by Strong; the Constitution of the United States; the Declaration of Independence, and Washington's Farewell. (All m. R. D.)

3. Mill's Logic; at any rate, the Canons of Induction and the Chapter on Fallacies. (m. R. D. C. G.)

4. Smiles's "Self-Help." (m. R. D.)

5. Wood's books on Natural History; especially his anecdotes of animals, and evidences of mind, etc., in animals (e. R. D.). Proctor's books on Astronomy, "Other Worlds than Ours," etc. (e. R. G.). Lubbock's "Primitive Condition of Man" (m. R.). Dawson's "Chain of Life" (m. R.). In some good brief way, as by using the "Encyclopædia Britannica," read *about* Copernicus, Galileo, Kepler, Newton, Darwin, Herschel, Lyell, Harvey, and Torricelli.

6. Spencer's "First Principles." (d. R. D. G.)

7. Green's "Short History of the English People" (m. R. D. G.). Bancroft's "History of the United States" (m. R. D. G). Guizot's "History of Civilization" (m. R. D. G.).

8. Max Müller's philological works, or some of them (m. R.). Taylor's "Words and Places" (m. R.).

9. In some public library, if the books are not accessible elsewhere, get into your hands the books named in Columns 12 and 13 of Table I., and not already spoken of in this table, and glance through each, reading a little here and there to make a rapid survey of the ground, acquire some idea of it, and note the places where it may seem to you worth while to dig for gold.

TABLE III.

A SHORT course of the choicest selections from the whole field of general literature. It may easily be read through in a year, and will form a taste and provide a standard that will enable the reader ever after to judge for himself of the quality and value of whatever books may come before the senate of his soul to ask for an appropriation of his time in their behalf.

Very few books are requisite for this course, but it will awaken a desire that will demand a library of standard literature. No. 1, No. 2, etc., refer to the numbers of the "100 Choice Selections." Monroe's "Sixth Reader" and Palgrave's "Golden Treasury" are also referred to, because they contain a great number of these gems, and are books likely to be in the possession of the reader.

For the meaning of the other abbreviations, see the last section of the Introductory Remarks.

GROUP I. — *Poetry.*

	Degree of Difficulty.	Manner of Reading.	Where found.
1. SHAKSPEARE.			
Hamlet, especially noting Hamlet's conversations with the Ghost, with his mother and Ophelia, his advice to the players, his soliloquy, and his discourse on the nobleness of man	d.	R.D.C.G.	Shakspeare's Plays are published separately, and also together, Richard Grant White's edition being the best.
Merchant of Venice, especially noting the scene in court, and the parts relating to Portia	e.	R.D.C.G.	
Julius Cæsar, especially noting the speeches of Brutus and Antony, and the quarrel of Brutus and Cassius	m.	R.D.C.G.	
Taming of the Shrew	e.	R.G.	
Henry the Eighth	m.	R.D.	
Henry the Fourth, read for the wit of Falstaff	m.	R.D.	
Henry the Fifth, noting especially the wooing	m.	R.D.	
Coriolanus, noting especially the grand fire and force and frankness of Coriolanus	m.	R.D.C.G.	
Sonnets in Palgrave's Golden Treasury, Nos. 3, 6, 11, 12, 13, 14, 18, 36, 46.	m.	R.D.C.	
2. MILTON.			
The Opening of the Gates of Hell, one of the sublimest conceptions in literature. It is in Paradise Lost, about six pages from the end of Book II. Read sixty lines beginning, "Thus saying, from her side the fatal key, Sad instrument of all our woe"	d.	R.D.G.	Milton's Poems.
Satan's Throne, ten lines at the beginning of Book II.	m.	R.D.G.	
Opening of Paradise Lost, 26 lines at the beginning of Book I. . .	m.	R.D.G.	
The Angels uprooting the Mountains and hurling them on the Rebels. Fifty lines beginning about the 640th line of Book VI., "So they in pleasant vein," etc.	m.	R.D.G.	
"Hail, Holy Light," fifty-five lines at the beginning of Book III. . .	m.	R.D.G.	

GROUP I. *continued.* — *Poetry.*

	Degree of Difficulty.	Manner of Reading.	Where found.
MILTON. — *Continued.*			
Comus, a masque, and one of the masterpieces of English literature	d.	R.D.C.G.	Milton's Poems.
L' Allegro, a short poem on mirth .	d.	R.D.C.G.	The last three of this list are in
Il Penseroso, a short poem on melancholy	d.	R.D.C.G.	Palgrave.
Lycidas, a celebrated elegy . . .	d.	R.G.	
3. HOMER.			
Pope's translation. At least the first book of the Iliad. A simple, clear story of battles and quarrels, loves and counsels, charming in its sublimity, pathos, vigor, and naturalness. The world's greatest epic	e.	R.D.C.G.	Homer has had many translators, Pope, Derby, Worsley, Chapman, Flaxman, Lang, Bryant, etc.
4. ÆSCHYLUS.			
Prometheus Bound, the sublimest of the sublime. Be sure to reach and grasp the grand picture of the human race and its troubles which underlies this most magnificent poem	d.	R.D.C.G.	Potter, Morshead, Swanwick, Milman, and Browning have translated Æschylus. The first two are the best. Flaxman's designs add much.
Agamemnon, the grandest tragedy in the world	m.	R.D.G.	
5. DANTE.			
Divine Comedy. Read Farrar's little Life of Dante (John Alden, N. Y.), and then take the Comedy and read the thirty-third canto, the portions relating to the Hells of Incontinence and of Fraud, the picture of Satan, and the whole of the Purgatorio.	d.	R.D.G.	Translated by Longfellow, Carey, John Carlyle, Butler, and Dean Church.
6. SPENSER.			
Faerie Queen, noting specially the first book and the book of Britomart, endeavoring to grasp and apply to your own life the truths that underlie the rich and beautiful imagery	d.	R.D.G.	Spenser's Poems.
Hymn in Honor of his own Wedding	d.	R.D.G.	The Calendar is published separately.
Fable of the Oak and the Briar, in Shepherd's Calendar, February .	m.	R.	
7. SCOTT.			
Lady of the Lake	e.	R.	Scott's Poems, or separate.
Marmion	e.	R.	

GROUP II. — *Short Poetical Selections.*

	Degree of Difficulty.	Manner of Reading.	Where found.
10. PAYNE.			
Home, Sweet Home	e.	C.	
LONGFELLOW.			
Psalm of Life. Paul Revere's Ride		R.D.C.	Longfellow's
Launch of the Ship	e.	R.	Poems.
(These may be found in most of the reading-books.)	e.		
Suspiria, and the close of Morituri Salutamus	m.	R.D.	
HOLMES.			
Nautilus; the last stanza commit .	m.	R.D.	Autocrat of the Breakfast-Table.
The Stars and Flowers, a lovely little poem, — the first verses in the Autocrat of the Breakfast-Table	e.	R.D.	
HUNT.			
Abou Ben Adhem	e.	R.D.	Monroe.
CAREW.			
The True Beauty	e.	R.D.	Palgrave, 87.
GRAY.			
Elegy in a Country Churchyard	m.	R.D.C.	" 147.
Hymn to Adversity	m.	R.D.	" 159.
Progress of Poesy	m.	R.D.	" 140.
The Bard	m.	R.D.	" 123.
SAXE.			
The Blind Men and the Elephant	e.	R.D.	No. 4.
JACKSON.			Poems of
The Release	m.	R.D.	H. H. Jackson.
11. HOOD.			
Bridge of Sighs	m.	R.D.	Palgrave, 231.
Song of the Shirt	e.	R.D.	No. 2.
BURNS.			
Ye Banks and Braes o' Bonnie Doon	e.	R.D.	Palgrave, 139.
To a Field-mouse	e.	R.D.	" 144.
Mary Morrison	e.	R.D.	" 148.
Bonnie Lesley	e.	R.D.	" 149.
Jean	e.	R.D.	" 155.
John Anderson	e.	R.D.	" 156.
A Man 's a Man for a' that . . .	e.	R.D.	Burns's Poems.
Auld Lang Syne	e.	R.D.	
Robert Bruce's Address to his Army	e.	R.D.	
MOORE.			
The Light of other Days	e.	R.D.	Palgrave, 225.
Come rest in this Bosom . . .	e.	R.D.	Irish Melodies.

GROUP II. *continued.* — *Short Poetical Selections.*

	Degree of Difficulty.	Manner of Reading.	Where found.
MOORE. — *Continued.*			
At the Mid Hour of Night . . .	e.	R.D.	Irish Melodies.
Those Evening Bells	e.	R.D.	Monroe.
COLERIDGE			
Rime of the Ancient Mariner . .	d.	R.D.G.	Coleridge's Poems.
Kubla Khan; a Picture of the Stream of Life	d.	R.D.G.	
Vale of Chamouni	e.	R.	Monroe.
WHITTIER.			
The Farmer's Wooing, in Among the Hills	m.	R.D.C.	Whittier's Poems.
The Harp at Nature's Advent Strung, etc., in Tent on the Beach	m.	R.D.C.	
Snow Bound, Centennial Hymn (No. 13), and at least glance at his Voices of Freedom	m.	R.D.C.	
Barefoot Boy	e.	R.D.C.	
TENNYSON.			
"Break, break, break, on thy cold gray Stones, O Sea"	m.	R.D.C.	Tennyson's Poems.
"Ring out, wild Bells," in the In Memoriam	m.	R.D.C.	
Bugle Song, in The Princess . .	m.	R.D.C.	No. 2.
Charge of the Light Brigade . .	e.	R.D.C.	No. 2.
The Brook	e.	R.D.C.	Monroe.
CHAUCER.			
The Clerk's Tale, or the Story of Grisilde, in the Canterbury Tales	m.	R.	Chaucer's Poems.
12. KEY.			
The Star-Spangled Banner . . .	e.	C.	No. 4.
DRAKE.			
The American Flag	e.	R.	No. 1.
SMITH.			
"My Country, 'tis of thee" . . .	e.	C.	
BOKER.			
The Black Regiment	e.	R.	No. 1.
CAMPBELL, full of fire and martial music.			
Ye Mariners of England	m.	R.D.C.	Palgrave, 206.
Battle of the Baltic	m.	R.C.	" 207.
Soldier's Dream	m.	R.C.	" 267.
Hohenlinden	m.	R.C.	" 215.
Lord Ullin's Daughter	m.	R.C.	" 181.
Love's Beginning	m.	R.C.	" 183.
Ode to Winter	m.	R.C.	" 256.

GROUP II. *continued.*—*Short Poetical Selections.*

	Degree of Difficulty.	Manner of Reading.	Where found.
THOMSON.			
Rule Britannia	m.	R.C.	Palgrave, 122.
LOWELL.			
The Crisis	d.	R.D.C.G.	Lowell's Poems.
Harvard Commemoration Ode	d.	R.D.C.G.	
The Fountain	e.	R.D.C.G.	
HALLECK.			
Marco Bozzaris	e.	R.	No. 1.
MACAULAY.			
Lays of Ancient Rome, especially Horatius, and Virginia, also the	e.	R.D.	No. 2.
Battle of Ivry	m.	R.D.	No. 5.
O'HARA.			
The Bivouac of the Dead			
MITFORD.			
Rienzi's Address	m.	R.	No. 1.
CROLY.			
Belshazzar	m.	R.	No. 4.
13. SHELLEY.			Shelley's Poems.
Ode to the West Wind	m.	R.D.C.	Palgrave, 275.
Ode to a Skylark	m.	R.D.C.	" 241.
Lady with a Guitar	m.	R.D.C.	" 252.
Italy	m.	R.D.C.	" 274.
Naples	m.	R.D.C.	" 227.
The Poet's Dream	d.	R.D.C.	" 277.
The Cloud, Sensitive Plant, etc.	m.	R.D.C.	
BYRON.			Byron's Poems.
All for Love	m.	R.D.	Palgrave, 169.
Beauty	m.	R.D.	" 171.
Apostrophe to the Ocean, and The Eve of Waterloo	m.	R.D.C.	Monroe.
The Field of Waterloo	m.	R.D.C.	No. 1.
(These are among the most magnificent poems in any language.)			
BRYANT.			
Thanatopsis	m.	R.C.G.	No. 1.
PRENTICE.			
The Closing Year	m.	R.C.G.	No. 1.
POE.			
The Bells; The Raven	m.	R.C.G.	No. 1.
Annabel Lee	m.	R.	No. 5.
KEATS.			Keats's Poems.
The Star	m.	R.	Palgrave, 198.
Ode to a Nightingale	m.	R.	" 244.
Ode to Autumn	m.	R.	" 255.
Ode on the Poets	m.	R.	" 167.

GROUP II. *continued.* — *Short Poetical Selections.*

	Degree of Difficulty.	Manner of Reading.	Where found.
WORDSWORTH.			
A Beautiful Woman	e.	R.C.	Palgrave, 174.
The Reaper	m.	R.	" 250.
Simon Lee	m.	R.	" 219.
Intimations of Immortality			" 367.
HERBERT.			
Gifts of God	e.	R.D.C.	" 74.
READ.			
Drifting	m.	R.D.C.	No. 1.
Sheridan's Ride	e.	R.	"
FLETCHER.			
Melancholy	e.	R.	Palgrave, 104.
POPE.			
Rape of the Lock	m.	R.	Pope's Poems.
14. INGELOW.			
The Brides of Enderby	m.	R.	No. 2.
High Tide, etc.			
COWPER.			
Loss of the Royal George	e.	R.	Palgrave, 129.
Solitude of Selkirk	m.	R.	" 160.
DRYDEN.			
Alexander's Feast	d.	R.	" 116.
COLLINS.			
The Passions	d.	R.	" 141.
JONSON.			
Hymn to Diana	m.	R.	" 78.
ADDISON.			
Cato's Soliloquy	m.	R.	No. 1.
LODGE.			
Rosaline	m.	R.	Palgrave 16.
HERRICK.			
Counsel to Girls	e.	R.	" 82.
The Poetry of Dress	e.	R.	" 92.
15. GOETHE.			
Raphael Chorus, — a wonderful chorus of three stanzas in Faust. Read Shelley's translations, both literal and free, in his Fragments	m.	R.C.G.	Shelley's Poems.
OMAR.			
Rubáiyát, especially the "moving shadow-shape" and the "phantom caravan" stanzas, for their magnificent imagery	m.	R.C.G.	Fitzgerald's Translation.
EURIPIDES.			
Chorus in Medea — Campbell's translation	m.	R.C.G.	Campbell's Poems.

GROUP II. *continued.* — *Short Poetical Selections.*

	Degree of Difficulty.	Manner of Reading.	Where found.
CALDERON.			
Read Shelley's Fragments . . .	m.	R.C.G.	Shelley's Poems.
SCHILLER.			Schiller's Poems.
The Battle	m.	R.	No. 4.
The Song of the Bell	m.	R.	Publ. separately.
MOLIÈRE.			
Tartuffe, or The Hypocrite . . .	e.	R.D.	Molière's Plays.
Le Misanthrope, or The Man-Hater	e.	R.D.	

GROUP III. — *Short Prose Selections.*

	Degree of Difficulty.	Manner of Reading.	Where found.
16. LINCOLN.			
Gettysburg Oration. Famous for its calm, clear, simple beauty, breadth, and power	m.	R.C.	No. 2.
IRVING, our greatest master of style; his prose is poetry.			
Rip Van Winkle	e.	R.D.C.	Sketch Book.
The Spectre Bridegroom	e.	R.D.C.	" "
The Art of Book-Making . . .	e.	R.D.C.	" "
The Legend of Sleepy Hollow . .	e.	R.D.C.	" "
17. BACON.			
Essay on Studies. Note the clearness and completeness of Bacon, and his tremendous condensation of thought	m.	R.D.C.	Bacon's Essays.
CARLYLE.			
Apostrophe to Columbus, p. 193 of Past and Present, — Carlyle's finest passage	m.	R.D.C.	
Await the Issue	m.	R.D.C.	Monroe.
The account of the conversational powers of Coleridge, given in Carlyle's Life of Sterling . . .	e.	R.D.C.	

GROUP III. *continued.* — *Short Prose Selections.*

	Degree of Difficulty.	Manner of Reading.	Where found.
18. WEBSTER.			
Liberty and Union, — a selection from the answer to Hayne in the United States Senate, on the question of the power of a State to nullify the acts of Congress, and to withdraw from the Union, — the greatest of American orations, and worthy to rank side by side with the world's best . . .	m.	R.D.C.	No. 1.
PHILLIPS.			
Comparison of Toussaint L'Ouverture with Napoleon, in his oration on Toussaint	m.	R.D.C.	Phillips's Speeches.
19. EVERETT.			
Discoveries of Galileo	m.	R.	No. 1.
BURRITT.			
One Niche the Highest	e.	R.	No. 7.
20. HUGO.			
The Monster Cannon, one of the great Frenchman's master strokes, — a very thrilling scene, splendidly painted	e.	R.	No. 11.
Rome and Carthage	m.	R.	No. 6.
DE QUINCEY.			
Noble Revenge	m.	R.	No. 7.
21. POE.			
Murders in the Rue Morgue . .	d.	R.	Little Classics.
INGERSOLL.			Ingersoll's
Oration at the funeral of his brother	m.	R.	Prose Poems.
22. SCOTT.			
Thirty-sixth chapter of the Heart of Midlothian	m.	R.	
CURTIS.			
Nations and Humanity	m.	R.	No. 11.
23. TAYLOR.			
The sections on Temperance and Chastity in the Holy Living and Dying	m.	R.D.	
BROOKS.			
Pamphlet on Tolerance, — the best book in the world on a most vital subject	m.	R.D.	

GROUP IV. — *Wit and Humor — Short List.*

	Degree of Difficulty.	Manner of Reading.	Where found.
24. LOWELL.			
Biglow Papers	e.	R.D.	Lowell's Poems.
Fable for Critics	d.	R.D.	
The Courtin'	e.	R.D.	
HOLMES.			
Autocrat of the Breakfast-Table .	m.	R.D.	
25. CARLETON.			
Farm Ballads, especially the Visit of the School Committee, and The Rivals	e.	S.	
STOWE.			
Laughin' in Meetin'	e.	S.	No. 11.
TWAIN.			
On New England Weather . . .	e.	S.	No. 13.
European Guides, and Turkish Baths	e.	S.	Innocents Abroad.
26. DICKENS.			
Pickwick Papers	e.	S.	
JAMES DE MILLE.			Cumnock's
A Senator Entangled	e.	S.	Choice Readings.
LOVER.			
The Gridiron	e.	S.	" "
WHATELY.			
Historic Doubts regarding Napoleon	e.	S.	Publ. separately.

TABLE IV.

SUPPLEMENTARY GENERAL READING.

In addition to the short courses set forth in Tables II. and III., at the same time, if the reader has a sufficiency of spare hours, but always in subordination to the above courses, it is recommended that attention be given to the following books: —

Bunyan's Pilgrim's Progress. (e. R. D.)

Defoe's Robinson Crusoe. (e. S.)

Dickens' Christmas Carol (m. R. D.); Cricket on the Hearth. (m. R. D.)

Ruskin's Crown of Wild Olives (m. R. D.); Ethics of the Dust (m. R. D.); Sesame and Lilies. (m. R. D.)

Emerson's Essays (d. R. D. C.); especially those on Manners, Gifts, Love, Friendship, The Poet, and on Representative Men.

Demosthenes on the Crown. (m. R. D. C. G.)

Burke's Warren Hastings' Oration. (m. R. D. C. G.)

Phillips' Speeches on Lovejoy and Garrison. (m. R. D. C. G.)

La Fontaine's Fables. (m. R. D.)

Short Biographies of the World's Hundred Greatest Men. (m. R. D.)

Marshall's Life of Washington. (m. R. D. G.)

Carlyle's Cromwell. (m. R. D. G.)

Tennyson's In Memoriam. (d. R. D. C.)

Byron's Childe Harold. (m. R. D. C.)
Burns' Cotter's Saturday Night. (m. R. D.)
Keats' Endymion. (d. R. D. C.)
Shelley's Prometheus Unbound. (d. R. D. C. G.)
Campbell's Pleasures of Hope. (m. R. D. C.)
Goldsmith's Deserted Village. (m. R. D. C.)
Pope's Essay on Man. (m. R. D. C.)
Thomson's Seasons. (m. R. D. C.)

TABLE V.

Showing the Distribution of the Best Literature in Time and Space, with a Parallel Reference to some of the World's Great Events.

[It was impossible to get the writers of the eighteenth and nineteenth centuries into the unit space. The former fills a space twice the unit width, and the latter, when it is complete, will require five units.]

			B. C.		
GREECE Homer Hesiod			1000	ISRAEL David, The Psalms	
			900		
			800		Rome founded
Æsop			700		
			600	INDIA Buddha	Nebuchadnezzar, king of Babylon Republic established at Rome
THE GOLDEN AGE OF GRECIAN LITERATURE			500	Mahabharata Ramayana (Epics of India)	Darius, king of Persia GREECE Battle of Marathon " " Thermopylæ " " Salamis Cincinnatus at Rome Ezra at Jerusalem
Pindar	Æschylus	Herodotus			
	Sophocles	Thucydides			
Pericles	Euripides	Xenophon			
	Aristophanes				
		Socrates			

	Plato Aristotle Demosthenes	400		Alexander The Gauls burn Rome
		300		Wars of Rome against Carthage Hannibal in Italy
		200		Greece becomes a Roman Province ROME The Gracchi, Marius, and Sylla
ROME. AUGUSTAN AGE, 31 B. C TO A. D 14. Reatinus Sallust Cicero Virgil	Ovid Livy Lucretius	100		ROME Julius Cæsar Pompey Civil War, Empire established
Plutarch	Tacitus Juvenal Pliny	A.D.	Josephus	Jerusalem taken by Titus Pompeii overwhelmed Romans conquer Britain
	Epictetus Marcus Aurelius	100		Church Fathers
		200		Aurelian conquers Zenobia

	300		Under Constantine Christianity becomes the State religion Roman Empire divided
	400		Angles and Saxons drive out the Britons Huns under Attila invade the Roman Empire
	500		Christianity carried to England by Augustine
ENGLISH LITERATURE Cædmon	600	ARABIA Mahomet	
Bæda Cynewulf	700		FRANCE Charlemagne founds the Empire of the West
Ælfred, 850–900	800		Danes overrun England *Ælfred's glorious reign*
	900		Chivalry begins Capetian kings in France ENGLAND Saint Dunstan Papal supremacy

			1000	PERSIA Firdusi's Shah Nameh	ENGLAND Canute the Great 1066. *Norman Conquest* Peter the Hermit First Crusade
Geoffrey of Monmouth			1100	PERSIA Omar Khayyám GERMANY Nibelungenlied SPAIN Chronicle of the Cid	ENGLAND Plantagenets Richard I. FRANCE Second and Third Crusades Saint Bernard
Layamon Roger Bacon			1200	PERSIA Saadi	ENGLAND 1215. Runnymede, Magna Charta Edward I.
Mandeville Langland Wycliffe Gower	 Chaucer		1300	ITALY Dante Petrarch Boccaccio PERSIA Hafiz	ENGLAND Chivalry at its height The Black Prince *Gunpowder* FRANCE Battles of Crecy, Poictiers, and Agincourt
Lydgate Fortescue Malory			1400	GERMANY Thomas à Kempis Arabian Nights (probably) PERSIA Jami	ENGLAND Henry VIII. shook off the Pope *Movable Types* *Discovery of America* Joan of Arc Wars of the Roses
More Lyly Sidney Marlowe Spenser	Ascham Sackville Fox Hooker		1500	ITALY Ariosto Tasso Galileo FRANCE Montaigne	*Copernicus* *Kepler* *The Armada* ENGLAND Henry VIII., Elizabeth GERMANY 1515. *Luther's Reformation* FRANCE Massacre of St. Bartholomew
Jonson Shakspeare Chapman Beaumont & Fletcher Milton Bunyan Dryden	Bacon Newton Locke Pepys	Herbert J. Taylor Hobbes Walton S. Butler	1600	SPAIN. Cervantes Calderon GERMANY. Kepler FRANCE. Descartes Corneille Racine Molière La Fontaine	1620. Plymouth Rock and the "Mayflower" 1649 *Cromwell* 1660 Restoration 1688 Revolution William and Mary FRANCE. Louis XIV.

Addison	Cowper	Otis	1700	FRANCE	1776. American Revolution
Steele	Burns	Jay		Montesquieu	1789–94. French Revolution
Pope	Rogers	Adams		Le Sage	
Defoe	Hume	Hamilton		Rousseau	ENGLAND
Swift	Edwards	Madison		Voltaire	Marlborough
Berkeley	A. Smith	Jefferson			
J. Butler	Bentham	Pitt		GERMANY	
Moore	Gibbon	Burke		Munchausen	
Thomson	Johnson	Fox		Lessing	
Young	Boswell	Erskine			
Gray	Malthus	P. Henry.			
Goldsmith	Mackintosh				
Sterne	Paine				
Scott	Herschel	DeQuincey	1800	GERMANY	1807. Fulton's Steamboat
Byron	Whewell	Whately		Schiller	Wellington
Bryant	Ricardo	Jeffrey		Goethe	1815. Waterloo
Drake	Carey	Brougham		Kant	1815. White wives sold in
Wordsworth	Faraday	S. Smith		Fichte	England
Keats	Lyell	C. North		Hegel	1830. Passenger railway
Shelley	Agassiz	N. Webster		Schelling	1833. Matches
Payne	Whitney	H. H. White		Niebuhr	
Keble	A. Gray	D. Webster		Schlosser	
Halleck	Hallam	Sparks		Heine	1844. Telegraph
Key	Prescott	Story		Haeckel	1845. Mexican War
Macaulay	Lewes	Gould		Helmholtz	
Hood	Milman	Cooper		Grimm	
Poe	Buckle	Disraeli		Froebel	
Read	Merivale	Dickens			
Tennyson	Hildreth	Thackeray		FRANCE	1860. Rebellion
Browning	Freeman	Brontë		La Place	1863. Emancipation
Lowell	Draper	Hawthorne		Guizot	
Longfellow	Froude	Irving		De Tocqueville	
Carleton	Walpole	Hughes		Comte	
Ingelow	Lecky	Kingsley		Hugo	
Whittier	Parkman	Eliot		Balzac	1872. Franco-German War
Mill	Bancroft	Collins		Renan	1874. The Telephone
Spencer	Whipple	Macdonald		Taine	Emancipation of serfs
Ruskin	Twain	Hunt			in Russia
Arnold	Jerrold	Wallace		RUSSIA	
Curtis	Choate	Clarke		Pushkin	
Holmes	Lincoln	Landor		Lermontoff	
Mansel	Phillips	Tourjée			
Carlyle	Everett	Holland		DENMARK	
Emerson	Sumner	Howells		Andersen	
Darwin	Garfield	Mrs. Whitney			
Huxley	Gladstone	Miss Alcott			
Dana	A. D. White	Bellamy			
Tyndall	Beecher	Gronlund			
Lubbock	P. Brooks	Gilman			
Proctor	Lamb				
Davy	Hazlitt				
			1900		

REMARKS ON TABLE V.

Definitions and Divisions. — Literature is life pulsing through life upon life; but only when the middle life imparts new beauty to the first is literature produced in any true and proper sense. The last life is that of the reader; the middle one that of the author; the first that of the person or age he pictures. Literature is the past pouring itself into the present. Every great man consumes and digests his own times. Shakspeare gives us the England of the 16th century, with the added qualities of beauty, ideality, and order. When we read Gibbon's "Rome," it is really the life of all those turbulent times of which he writes that is pouring upon us through the channels of genius. Dante paints with his own sublime skill the portraits of Italy in the 14th century, of his own rich, inner life, and of the universal human soul in one composite masterpiece of art. In one of Munchausen's stories, a bugler on the stage-top in St. Petersburg was surprised to find that the bugle stopped in the middle of the song. Afterward, in Italy, sweet music was heard, and upon investigation it was found that a part of the song had been frozen in the instrument in Russia, and thawed in the warmer air of Italy. So the music of river and breeze, of battle and banquet, was frozen in the verse of Homer

nearly three thousand years ago, and is ready at any time, under the heat of our earnest study, to pour its harmony into our lives.

It is the fact that beauty is added by the author which distinguishes *Literature* from the pictures of life that are given to us by newspaper reporters, tables of statistics, etc. Literature is not merely life, — it is life *crystallized in art.* This is the first great line dividing the Literary from the Non-Literary. The first class is again divided into Poetry and Prose. In the first the form is measured, and the substance imagery and imagination. In the latter the form is unmeasured, and the substance direct. Imagery is the heart of poetry, and rhythm its body. The thought must be expressed not in words merely, but in words that convey other thoughts through which the first shines. The inner life is pictured in the language of external Nature, and Nature is painted in the colors of the heart. The poet must dip his brush in that eternal paint-pot from which the forests and fields, the mountains, the sky, and the stars were painted. He must throw human life out upon the world, and draw the world into the stream of his own thought. Sometimes we find the substance of the poetic in the dress of prose, as in Emerson's and in Ingersoll's lectures, and then we have the prose poem; and sometimes we find the form of poetry with only the direct expression, which is the substance of prose, or perhaps without even the substance of *literary* prose, as in parts of Wordsworth,

Pope, Longfellow, Homer, Tennyson, and even sometimes in Shakspeare; see, for example, Tennyson's "Dirge."

Tests for the Choice of Books. — In deciding which of those glorious ships that sail the ages, bringing their precious freight of genius to every time and people, we shall invite into our ports, we must consider the nature of the crew, the beauty, strength, and size of the vessel, the depth of our harbor, the character of the cargo, and our own wants. In estimating the value of a book, we have to note (1) the kind of life that forms its material; (2) the qualities of the author, — that is, of the life through which the stream comes to us, and whose spirit is caught by the current, as the breezes that come through the garden bear with them the perfume of flowers that they touch; (3) the form of the book, its music, simplicity, size, and artistic shape; (4) its merits, compared with the rest of the books in its own sphere of thought; (5) its fame; (6) our abilities; and (7) our needs. There result several tests of the claims of any book upon our attention.

I. What effect will it have upon character? Will it make me more careful, earnest, sincere, placid, sympathetic, gay, enthusiastic, loving, generous, pure, and brave by exercising these emotions in me, and more abhorrent of evil by showing me its loathsomeness; or more sorrowful, fretful, cruel, envious, vindictive, cowardly, and false, less reverent of right and more attracted by evil, by picturing good as

coming from contemptible sources, and evil as clothed with beauty? Is the author such a man as I would wish to be the companion of my heart, or such as I must study to avoid?

II. What effect will the book produce upon the mind? Will it exercise and strengthen my fancy, imagination, memory, invention, originality, insight, breadth, common-sense, and philosophic power? Will it make me bright, witty, reasonable, and tolerant? Will it give me the quality of intellectual beauty? Will it give me a deeper knowledge of human life, of Nature, and of my business, or open the doorways of any great temple of science where I am as yet a stranger? Will it help to build a standard of taste in literature for the guidance of myself and others? Will it give me a knowledge of what other people are thinking and feeling, thus opening the avenues of communication between my life and theirs?

III. What will be the effect on my skills and accomplishments? Will it store my mind full of beautiful thoughts and images that will make my conversation a delight and profit to my friends? Will it teach me how to write with power, give me the art of thinking clearly and expressing my thought with force and attractiveness? Will it supply a knowledge of the best means of attaining any other desired art or accomplishment?

IV. Is the book simple enough for me? Is it within my grasp? If not, I must wait till I have come upon a level with it.

V. Will the book impart a pleasure in the very reading? This test alone is not reliable; for till our taste is formed, the trouble may not be in it but in ourselves.

VI. Has it been superseded by a later book, or has its truth passed into the every-day life of the race? If so, I do not need to read it. Other things equal, the authors nearest to us in time and space have the greatest claims on our attention. Especially is this true in science, in which each succeeding great book sucks the life out of all its predecessors. In poetry there is a principle that operates in the opposite direction; for what comes last is often but an imitation, that lacks the fire and force of the original. Nature is best painted, not from books, but from her own sweet face.

VII. What is the relation of the book to the completeness of my development? Will it fill a gap in the walls of my building? Other things equal, I had better read about something I know nothing of than about something I am familiar with; for the aim is to get a picture of the universe in my brain, and a full development of my whole nature. It is a good plan to read everything of something and something of everything. A too general reader seems vague and hazy, as if he were fed on fog; and a too special reader is narrow and hard, as if fed on needles.

VIII. Is the matter inviting my attention of permanent value? The profits of reading what is merely of the moment are not so great as those accruing from

the reading of literature that is of all time. To hear the gossip of the street is not as valuable as to hear the lectures of Joseph Cook, or the sermons of Beecher and Brooks. On this principle, most of our time should be spent on classics, and very little upon transient matter. There is a vast amount of energy wasted in this country in the reading of newspapers and periodicals. The newspaper is a wonderful thing. It brings the whole huge earth to me in a little brown wrapper every morning. The editor is a sort of travelling stage-manager, who sets up his booth on my desk every day, bringing with him the greatest performers from all the countries of the world, to play their parts before my eyes. Yonder is an immense mass-meeting; and that mite, brandishing his mandibles in an excited manner, is the great Mr. So-and-So, explaining his position amid the tumultuous explosions of an appreciative multitude. That puffet of smoke and dust to the right is a revolution. There in the shadow of the wood comes an old man who lays down a scythe and glass while he shifts the scenes, and we see a bony hand reaching out to snatch back a player in the midst of his part, and even trying to clutch the showman himself. For three dollars a year I can buy a season ticket to this great Globe theatre, for which God writes the dramas, whose scene-shifter is Time, and whose curtain is rung down by Death.[1] But theatre-going, if kept up continuously, is very enervating. 'T is

[1] Adapted from Lowell.

better far to read the hand-bills and placards at the door, and only when the play is great go in. Glance at the head-lines of the paper always; read the mighty pages seldom. The editors could save the nation millions of rich hours by a daily column of *brief but complete* statements of the paper's contents, instead of those flaring head-lines that allure but do not satisfy, and only lead us on to read that Mr. Windbag nominated Mr. Darkhorse amid great applause, and that Mr. Darkhorse accepted in a three-column speech skilfully constructed so as to commit himself to nothing; or that Mr. Bondholder's daughter was married, and that Mrs. So-and-So wore cream satin and point lace, with roses, etc.; or that "Mr. Snow's horse pulled the plug out of a barrel of water and slaked his thirst at the bung-hole;" or otherwise waste our time, uselessly tearing off the coupons from the tickets we hold for this journey of life. If Mr. Snow's horse had pulled the bung-hole out of the barrel and slaked his thirst with the plug, or if he had pulled the slake out of his thirst and plugged the bung-hole with the barrel, or if he had plugged his thirst-hole with the bung and barrelled his slake; or if any one of the similar events that result from these elements under the application of the principle of combinations and permutations had occurred, there might be something of sufficient interest to call for investigation; but as it is, it is sorrowful to see a whole nation pouring its time and energy into the waste-basket instead of the fountains of genius.

PERIODS OF ENGLISH LITERATURE.

THE highest summit of our literature — and indeed of the literature of the world — is Shakspeare. He brings us life in the greatest force and volume, of the highest quality, and clothed in the richest beauty. His age, which was practically identical with the reign of Elizabeth, is the golden age of English letters; and taking it for a basis of division, we have the Pre-Shakspearian Age from 600 to 1559, the Shakspearian Age from 1559 to 1620, and the Post-Shakspearian Age from 1620 to the present.

The first age is divided into three periods.

First, the Early Period, from 600 to the Norman Conquest in 1066, which holds the names of Beowulf,[1] Cædmon,[2] Bæda,[3] Cynewulf, and Ælfred, the great king who did so much for the learning of his country, bringing many great scholars into England from all over the world, and himself writing the best prose that had been produced in English, and changing the "Anglo-Saxon Chronicle" — till his time a

[1] An epic poem, full of the life, in peace and war, of our Saxon fathers before they came to England.

[2] The writer of a paraphrase on the Bible; a feeble Milton.

[3] A very learned man, who gathered many scholars about him, and who finished translating the Gospel of John on his death-bed and with his latest breath.

mere record of noble births and deaths — into a valuable periodical, the progenitor of the vast horde that threatens to expel the classics in our day. The literature of this period has little claim upon us except on the ground of breadth. The *Anglo-Saxon Chronicle*, and the poems of *Beowulf*, *Cædmon*, and *Cynewulf*, should be glanced at to see what sort of people our ancestors were.

Second, the Period of Chaucer, from 1066 to the death of Chaucer in 1400. The great books of this period were *Mandeville's Travels*, Langland's "Piers the Ploughman." Wycliffe's translation of the Bible (these two books, with Wycliffe's tracts, went all over England among the common people, rousing them against the Catholic Church, and starting the reformation that afterward grew into Puritanism, and gained control of the nation under Cromwell), Gower's Poems, and *Chaucer's Canterbury Tales*. Those in italics are the only books that claim our reading. Mandeville travelled thirty years, and then wrote all he saw and all he heard from the mouth of rumor. Chaucer is half French and two-thirds Italian. He drank in the spirit of the Golden Age of Italy, which was in the early part of his own century. Probably he met Petrarch and Boccaccio, and certainly he drew largely from their works as well as from Dante's, and he dug into poor Gower as into a stone quarry. He is still our best story-teller in verse, and one of our most musical poets; and every one should know something of this "morning star of

English poetry," by far the greatest light before the Elizabethan age, and still easily among the first five or six of our poets.

Third, the Later Period, from 1400 to 1559, in which *Malory's Morte D'Arthur*, containing fragments of the stories about King Arthur and the knights of his round table, which like a bed-rock crop out so often in English Literature, should be read while reading Tennyson's "Idylls of the King," which is based upon Malory; and *Sir Thomas More's Utopia* also claims some attention on the plea of breadth, as it is the work of a great mind, thoroughly and practically versed in government, and sets forth his idea of a perfect commonwealth.

In this age of nine and a half centuries there were, then, ten noteworthy books and one great book; eight only of the eleven, however, have any claim upon our attention, the last three being all that are entitled to more than a rapid reading by the general student; and only Chaucer for continuous companionship can rank high, and even he cannot be put on the first shelf.

In the Shakspearian Age the great books were (1) *Roger Ascham's Schoolmaster*, which was a fine argument for kindness in teaching and nobility in the teacher, but has been superseded by Spencer's "Education." (2) *Sackville's Induction* to a series of political tragedies, called "A Mirror for Magistrates." The poet goes down into hell like Dante,

and meets Remorse, Famine, War, Misery, Care, Sleep, Death, etc., and talks with noted Englishmen who had fallen. This "Mirror" was of great fame and influence in its day; and the "Induction," though far inferior to both Chaucer and Spenser, is yet the best poetic work done in the time between those masters. (3) *John Lyly's Euphues*, a book that expressed the thought of Ascham's "Schoolmaster" in a style peculiar for its puns, antitheses, and floweriness, — a style which made a witty handling of language the chief aim of writing. Lyly was a master of the art, and the ladies of the court committed his sentences in great numbers, that they might shine in society. The book has given a word to the language; that affected word-placing style is known as *euphuistic*. The book has no claims upon our reading. (4) *Sir Philip Sidney's Arcadia*, a romance in the same conceited style as the "Euphues," and only valuable as a mine for poetic images. (5) *Hooker's Ecclesiastical Polity*, which was a defence of the church system against the Puritans. The latter said that no such system of church government could be found in the Bible, and therefore should not exist. Hooker answered that Nature was a revelation from God as well as the Bible; and if in Nature and society there were good reasons for the existence of an institution, that was enough. The book is not of importance to the general reader to-day, for the truth of its principles is universally admitted. (6) *The Plays of Marlowe*, a very powerful but gross writer. His

"Dr. Faustus" may very properly receive attention, but only after the best plays of Shakspeare, Jonson, Calderon, Racine, Molière, Corneille, Æschylus, Sophocles, Euripides, and Aristophanes have been carefully read. (7) *The Plays of Beaumont and Fletcher*, which are filled with beauty and imagination, mingled with the immodesty and vulgarity that were natural to this age. The remark just made about Marlowe applies here. (8) *Fox's Book of Martyrs*, which for the sake of breadth should be glanced at by every one. The marvellous heroism and devotion to faith on one side, and cruelty on the other that come to us through the pages of this history, open a new world to the modern mind. (9) *Edmund Spenser's Faerie Queene*, which combines the poetry of a Homer with the allegory of a Bunyan. It presents moral truth under vast and beautiful imagery. In English poetry it claims our attention next to Shakspeare and Milton. (10) *Ben Jonson's Plays*, which stand next to those of Shakspeare in English drama. (11) *The Plays of Shakspeare*, which need no comment, as they have already been placed at the summit of all literature; and (12) *Bacon's Works*, including the *Novum Organum*, the *New Atlantis*, and the *Essays*, the first of which, though one of the greatest books of the world, setting forth the true methods of arriving at truth by experiment and observation and the collation of facts, we do not need to read, because the substance of it may be found in better form in Mill's Logic.

The "Essays," however, are world-famed for their condensed wit and wisdom on topics of never-dying interest, and stand among the very best books on the upper shelf. The "New Atlantis" also should be read for breadth, with More's "Utopia;" the subject being the same, namely, an ideal commonwealth.

From this sixty-one years of prolific writing, in which no less than two hundred and thirty authors gathered their poems together and published them, to say nothing of all the scattered writings, twelve volumes have come down to us with a large measure of fame. Only the last six call for our reading; but two of them, Shakspeare and Bacon, are among the very most important books on the first shelf of the world's library.

The Post-Shakspearian Age is divided into four times, or periods, — the Time of Milton; the Time of Dryden; the Time of Pope; and the Time of the Novelists, Historians, and Scientists.

THE TIME OF MILTON, from 1620 to 1674, was contemporary with the Golden Age of literature in France. The great English books of this time were (1) *Chapman's Translation of Homer*, which is superseded by Pope's. (2) *Hobbes's Leviathan*, a discourse on government. Hobbes taught that government exists for the people, and rests not on the divine right of kings, but on a compact or agreement of all the citizens to give up a portion of their liberties in order by social co-operation the better

[illegible] in which the [illegible] in English [illegible] are the three

[illegible] great books [illegible] being among our

[illegible] — From the death of Mil- [illegible], in 1700, the lat- [illegible] in the realm of letters.

This and the succeeding time of Pope were marked by the development of a classic style and a fine literary and critical taste, but were lacking in great creative power. The great books were (1) *Newton's Principia*, the highest summit in the region of astronomy, unless the "Mécanique Céleste" of Laplace must be excepted. Newton's discovery of the law of gravitation, and his theory of fluxions place him at the head of the mathematical thinkers of the world. His books, however, need not be read by the general student, for in these sciences the later books are better. (2) *Locke's Works* upon Government and the Understanding are among the best in the world, but their results will all be found in the later works of Spencer, Mill, and Bryce; and the only part of the writings of Locke that claims our reading to-day is the little book upon the *Conduct of the Understanding*, which tells us how to watch the processes of our thought, to keep clear of prejudice, careless observation, etc., and should be in the hands of every one who ever presumes to do any thinking. (3) *Dryden's Translation of Virgil* is the best we have, and contains the finest writing of our great John. (4) *Bunyan's Pilgrim's Progress* picturing in magnificent allegory the journey of a Christian soul toward heaven, and his "Holy War," telling of the conflict between good and evil, and the devil's efforts to capture and hold the town of "Mansoul," should be among the first books we read. The "Progress" holds a place in the affections of all English-speaking

to secure the remainder. He is one of our greatest philosophers; but the general reader will find the substance of Hobbes's whole philosophy better put in Locke, Mill, and Herbert Spencer. (3) *Walton's Complete Angler*, the work of a retired merchant who combined a love of fishing with a poetic perception of the beauties of Nature. It will repay a glance. (4) *S. Butler's Hudibras*, a keen satire on the Puritans who went too far in their effort to compel all men to conform their lives to the Puritan standard of abstinence from worldly pleasures. In spite of its vulgarity, the book stands very high in the literature of humor. (5) *George Herbert's Poems*, many of which are as sweet and holy as a flower upon a grave, and are beloved by all spiritually minded people. (6) *Jeremy Taylor's Holy Living and Dying*, a book that in the strength of its claim upon us must rank close after the Bible, Shakspeare, and the Science of Physiology and Hygiene. (7) *Milton's Poems*, of which the "Paradise Lost" and "Comus," for their sublimity and beauty, rank next after Shakspeare in English poetry. Æschylus, Dante, and Milton are the three sublimest souls in history.

From this time of fifty-four years seven great books have come to us, Milton and Taylor being among our most precious possessions.

THE TIME OF DRYDEN. — From the death of Milton, in 1674, to the death of Dryden, in 1700, the latter held undisputed kingship in the realm of letters.

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list of German greatness is a very long and bright one.

Persia calls us to read her magnificent astronomer-poet, *Omar Khayyám;* her splendid epic, the *Shah Nameh of Firdusi*, the story of whose labors, successes, and misfortunes is one of the most interesting passages in the history of poetry; and taste at least of her extravagant singer of the troubles and ecstasies of love, Hafiz.

Portugal has given us *Camoens*, with his great poem the "Luciad." **Denmark** brings us her charming *Andersen;* and **Russia** comes to us with her Byronic Pushkin and her Schiller-hearted poet, Lermontoff, at least for a glance.

We have thus named as the chiefs, twenty authors in English, ten in Greek, three of Rome, two of Italy, ten of France, two of Spain, seven of Germany, three of Persia, one of Portugal, one of Denmark, and two of Russia, — sixty-one in all, — which, if read in the manner indicated, will impart a pretty thorough knowledge of the literary treasures of the world.

THE FOUNTAINS OF NATIONAL LITERATURES.

IN the early history of every great people there has grown up a body of songs celebrating the heroism of their valiant warriors and the charms of their beautiful women. These have, generation after generation, been passed by word of mouth from one group of singers to their successors, — by each new set of artists somewhat polished and improved, — until they come to us as Homer's Iliad, the "Nibelungenlied" of the Germans, the "Chronicle of the Cid" of the Spanish, the "Chansons de Gestes," the "Romans," and the "Fabliaux" of the French, and "Beowulf" and the "Morte D'Arthur" of English literature. These great poems are the sources of a vast portion of what is best in subsequent art. From them Virgil, Boccaccio, Chaucer, Rabelais, Molière, Shakspeare, Calderon, and a host of others have drawn their inspiration. Malory has wrought the Arthurian songs into a mould of the purest English. The closing books, in their quiet pathos and reserved strength, — in their melody, winged words, and inimitable turns of phrase, — rank with the best poetry of Europe. Southey called the "Cid" the finest poem in the Spanish language, and Prescott said it was "the most remarkable perform-

ance of the Middle Ages." This may be going rather too far; but it certainly stands in the very front rank of national poems. It has been translated by Lockhart in verse, by Southey in prose, and there is a splendid fragment by Frere. Of the French early epics, the "Chanson de Roland" and the "Roman du Renart" are the best. The "Nibelungenlied" is the embodiment of the wild and tragic, — the highest note of the barbaric drama of the North. That last terrific scene in the Hall of Etzel will rest forever in the memory of every reader of the book. Carlyle has given a sketch of the poem in his "Miscellanies," vol. iii., and there exists a complete but prolix and altogether miserable translation of the great epic, but we sadly need a condensed version of the myth of "Siegfried" the brave, and "Chriemhild" the beautiful, in the stirring prose of Malory or Southey. No reader will regret a perusal of these songs of the people; it is a journey to the head-waters of the literary Nile.

The reader of this little book we hope has gained an inspiration — if it were not his before — that, with a strong and steady step, will lead him into all the paths of beauty and of truth. Each glorious emotion and each glowing thought that comes to us, becomes a centre of new growth. Each wave of pathos, humor, or sublimity that pulses through the heart or passes to the brain, sets up vibrations that will never die, but beautify the hours and years that follow to the end of life. These waves that pass into the soul do not conceal their music in the heart, but echo

back upon the world in waves of kindred power; and these return forever from the world into the heart that gave them forth. It is as on the evening river, where the boatman bends his homeward oar. Each lusty call that leaves his lips, or song, or bugle blast that slips the tensioned bars, and wings the breeze, to teach its rhythm to the trees that crown the rocky twilight steep o'er which the lengthening shadows creep, returns and enters, softened, sweet, and clear, the waiting portal of the sender's ear. The man who fills his being with the noblest books, and pours their beauty out in word and deed, is like the merry singers on the placid moonlit lake. Backward the ripples o'er the silver sheet come on the echoes' winged feet; the hills and valleys all around gather the gentle shower of sound, and pour the stream upon the boat in which the happy singers float, chanting the hymns they loved of yore, shipping the glistening wave-washed oar, to hear reflected from the shore their every charmèd note. Oh, loosen from *thy* lip, my friend, no tone thine ear would with remorseful sorrow hear, hurling it back from far and near, the listening landscape oft repeat! Rather a melody send to greet the mountains beyond the silver sheet. Life 's the soul's song; sing sweetly, then, that when the silence comes again, and ere it comes, from every glen the echoes shall be sweet.

APPENDIX.

THE BEST THOUGHTS OF GREAT MEN ABOUT BOOKS AND READING.

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Addison. "Books are the legacies that genius leaves to mankind."

"Knowledge of books is a torch in the hands of one who is willing and able to show those who are bewildered the way which leads to prosperity and welfare."

Alcott, A. B. "My favorite books have a personality and complexion as distinctly drawn as if the author's portrait were framed into the paragraphs, and smiled upon me as I read his illustrated pages."

"Next to a friend's discourse, no morsel is more delicious than a ripe book, — a book whose flavor is as refreshing at the thousandth tasting as at the first."

"Next to a personal introduction, a list of one's favorite authors were the best admittance to his character and manners."

"A good book perpetuates its fame from age to age, and makes eras in the lives of its readers."

Atkinson, W. P. "Who can over-estimate the value of good books, — those ships of thought, as Bacon so finely calls them, voyaging through the sea of time, and carrying their precious freight so safely from generation to generation?"

Arnott, Dr. "Books, — the miracle of all possessions, more wonderful than the wishing-cap of the Arabian tales; for they transport instantly, not only to all places, but to all times."

Bacon. "Studies serve for pastimes, for ornaments, for abilities. Their chief use for pastimes is in privateness and retiring; for ornaments, in discourse; and for ability, in judgment. . . . To spend too much time in them is sloth; to use them too much for ornament is affectation; to make judgment wholly by their rules is the humor of a scholar. They perfect nature, and are themselves perfected by experience. Crafty men contemn them, wise men use them, simple men admire them; for they teach not their own use, but that there is a wisdom without them and above them won by observation. Read not to contradict, nor to believe, but to weigh and consider. . . . Reading maketh a full man, conference a ready, and writing an exact man. Therefore, if a man write little, he had need of a great memory; if he confer little, he hath need of a present wit; and if he read little, he had need have much cunning to seem to know that he doth not know. Histories make men wise, poets witty, the mathematicians subtile, natural philosophy deep, moral grave, logic and rhetoric able to contend."

Barrow. "He who loveth a book will never want a faithful friend, a wholesome counsellor, a cheerful companion, or an effectual comforter."

Bartholin. "Without books God is silent, justice dormant, natural science at a stand, philosophy lame, letters dumb, and all things involved in Cimmerian darkness."

Beaconsfield, Lord. "The idea that human happiness is dependent on the cultivation of the mind and on the discovery of truth is, next to the conviction of our immortality,

the idea the most full of consolation to man; for the cultivation of the mind has no limits, and truth is the only thing that is eternal."

"Knowledge is like the mystic ladder in the patriarch's dream. Its base rests on the primeval earth, its crest is lost in the shadowy splendor of the empyrean; while the great authors, who for traditionary ages have held the chain of science and philosophy, of poesy and erudition, are the angels ascending and descending the sacred scale, and maintaining, as it were, the communication between man and heaven."

Beecher, Henry Ward. "A book is good company. It seems to enter the memory, and to hover in a silvery transformation there until the outward book is but a body, and its soul and spirit are flown to you, and possess your memory like a spirit."

"Books are the windows through which the soul looks out. A home without books is like a room without windows. . . ."

Bright, John. "What is a great love of books? It is something like a personal introduction to the great and good men of all past time."

Brooks, Phillips. "Is it not a new England for a child to be born in since Shakspeare gathered up the centuries and told the story of humanity up to his time? Will not Carlyle and Tennyson make the man who begins to live from them the 'heir of all ages' which have distilled their richness into the books of the sage and the singer of the nineteenth century?"

Browning, Elizabeth Barrett.

"When we gloriously forget ourselves and plunge
Soul forward, headlong into a book's profound,
Impassioned for its beauty, and salt of truth —
'T is then we get the right good from a book."

Bruyère. "When a book raises your spirit, and inspires you with noble and courageous feelings, seek for no other rule to judge the event by; it is good, and made by a good workman."

Bury, Richard de. "You, O Books! are golden urns in which manna is laid up; rocks flowing with honey, or rather, indeed, honeycombs; udders most copiously yielding the milk of life, store-rooms ever full; the four-streamed river of Paradise, where the human mind is fed, and the arid intellect moistened and watered; fruitful olives, vines of Engaddi, fig-trees knowing no sterility; burning lamps to be ever held in the hand."

"In books we find the dead, as it were, living. . . . The truth written in a book . . . enters the chamber of intellect, reposes itself upon the couch of memory, and there congenerates the eternal truth of the mind."

Carlyle. "Evermore is *Wisdom* the highest of conquests to every son of Adam, — nay, in a large sense, the one conquest; and the precept to every one of us is ever, 'Above all thy gettings get understanding.'"

"Of all the things which man can do or make here below, by far the most momentous, wonderful, and worthy are the things we call books."

"All that mankind has done, thought, gained, and been, is lying as in magic preservation in the pages of books."

Channing, Dr. Wm. E. "God be thanked for books! They are the voices of the distant and the dead, and make us heirs of the spiritual life of past ages. Books are the true levellers. They give to all who will faithfully use them the society, the spiritual presence, of the best and greatest of our race. No matter how poor I am; no matter though the prosperous of my own time will not enter my obscure dwell-

ing: if the sacred writers will enter and take up their abode under my roof, — if Milton will cross my threshold to sing to me of Paradise; and Shakspeare, to open to me the worlds of imagination and the workings of the human heart; and Franklin, to enrich me with his practical wisdom, — I shall not pine for want of intellectual companionship, and I may become a cultivated man, though excluded from what is called the best society in the place where I live."

Chaucer.

"And as for me, though that I know but lyte[1]
On bokès for to rede I me delyte,
And to them give I (feyth[2]) and ful credence,
And in myn herte have them in reverence
So hertily that there is pastime noon,[3]
That from my bokès maketh me to goon
But yt be seldom on the holy day,
Save, certeynly, whan that the monethe of May
Is comen, and I here the foulès synge,
And that the flourès gynnen for to sprynge;
Farewell my boke, and my devocioun."

Cicero. "Studies are the aliment of youth, the comfort of old age, an adornment of prosperity, a refuge and a solace in adversity, and a delight in our home."

Clarke, James Freeman. "When I consider what some books have done for the world, and what they are doing, — how they keep up our hope, awaken new courage and faith, give an ideal life to those whose homes are hard and cold, bind together distant ages and foreign lands, create new worlds of beauty, bring down truths from Heaven, — I give eternal blessings for this gift, and pray that we may use it aright, and abuse it not."

[1] Little. [2] Faith. [3] None.

Coleridge. "Some readers are like the hour-glass. Their reading is as the sand; it runs in and runs out, but leaves not a vestige behind. Some, like a sponge, which imbibes everything, and returns it in the same state, only a little dirtier. Some, like a jelly-bag, which allows all that is pure to pass away, and retains only the refuse and dregs. The fourth class may be compared to the slave of Golconda, who, casting away all that is worthless, preserves only the pure gems."

Collyer, Robert. "Do you want to know how I manage to talk to you in this simple Saxon? I will tell you. I read Bunyan, Crusoe, and Goldsmith when I was a boy, morning, noon, and night; all the rest was task work. These were my delight, with the stories in the Bible, and with Shakspeare, when at last the mighty master came within our doors. These were like a well of pure water; and this is the first step I seem to have taken of my own free will toward the pulpit. From the days when we used to spell out Crusoe and old Bunyan, there had grown up in me a devouring hunger to read books. . . . I could not go home for the Christmas of 1839, and was feeling very sad about it all, for I was only a boy; and sitting by the fire, an old farmer came in and said, 'I notice thou's fond o' reading, so I brought thee summat to read.' It was Irving's 'Sketch Book.' I had never heard of the work. I went at it, and was 'as them that dream.' No such delight had touched me since the old days of Crusoe."

Curtis, G. W. "Books are the ever-burning lamps of accumulated wisdom."

De Quincey. "Every one owes to the impassioned books he has read many a thousand more of emotions than he can consciously trace back to them. . . . A great scholar de-

pends not simply on an infinite memory, but also on an infinite and electrical power of combination, — bringing together from the four winds, like the Angel of the Resurrection, what else were dust from dead men's bones into the unity of breathing life."

Diodorus. "Books are the medicine of the mind."

Emerson. "The profit of books is according to the sensibility of the reader."

Erasmus. "A little before you go to sleep read something that is exquisite and worth remembering, and contemplate upon it till you fall asleep; and when you awake in the morning call yourself to an account for it."

Farrar, Canon. "If all the books of the world were in a blaze, the first twelve which I should snatch out of the flames would be the Bible, the Imitation of Christ, Homer, Æschylus, Thucydides, Tacitus, Virgil, Marcus Aurelius, Dante, Shakspeare, Milton, Wordsworth. Of living writers I would save, first, the works of Tennyson, Browning, and Ruskin."

Fénelon. "If the crowns of all the kingdoms of the empire were laid down at my feet in exchange for my books and my love of reading, I would spurn them all."

Freeman, E. A. (the historian). "I feel myself quite unable to draw up a list (of the best books), as I could not trust my own judgment on any matters not bearing on my special studies, and I should be doubtless tempted to give too great prominence to them."

Fuller, Thomas. "It is thought and digestion which make books serviceable, and give health and vigor to the mind."

Gibbon. "A taste for books is the pleasure and glory of my life. I would not exchange it for the glory of the Indies."

Gladstone. "When I was a boy I used to be fond of looking into a bookseller's shop; but there was nothing to be seen there that was accessible to the working-man of that day. Take a Shakspeare, for example. I remember very well that I gave £2 16*s.* 0*d.* for my first copy; but you can get any one of Shakspeare's Plays for seven cents. Those books are accessible now which were formerly quite inaccessible. We may be told that you want amusement, but that does not include improvement. There are a set of worthless books written now and at times which you should avoid, which profess to give amusement; but in reading the works of such authors as Shakspeare and Scott there is the greatest possible amusement in its best form. Do you suppose when you see men engaged in study that they dislike it? No! . . . I want you to understand that multitudes of books are constantly being prepared and placed within reach of the population at large, for the most part executed by writers of a high stamp, having subjects of the greatest interest, and which enable you, at a moderate price, not to get cheap literature which is secondary in its quality, but to go straight into the very heart, — if I may so say, into the sanctuary of the temple of literature, — and become acquainted with the greatest and best works that men of our country have produced."

Godwin, William. "It is impossible that we can be much accustomed to such companions without attaining some resemblance to them."

Goldsmith. "An author may be considered as a merciful substitute to the legislature. He acts not by punishing crimes, but by preventing them."

Hale, Sir Matthew. "Read the Bible reverently and attentively, set your heart upon it, and lay it up in your mem-

ory, and make it the direction of your life; it will make you a wise and good man."

Hamerton, P. H. "The art of reading is to skip judiciously."

Harrison, Frederic. "The best authors are never dark horses. The world has long ago closed the great assize of letters, and judged the first places everywhere."

"The reading of great books is usually an acquired faculty, not a natural gift. If you have not got the faculty, seek for it with all your might."

"Of Walter Scott one need as little speak as of Shakspeare. He belongs to mankind, — to every age and race; and he certainly must be counted as in the first line of the great creative minds of the world. His unique glory is to have definitely succeeded in the ideal reproduction of historical types, so as to preserve at once beauty, life, and truth, — a task which neither Ariosto and Tasso, nor Corneille and Racine, nor Alfieri, nor Goethe, nor Schiller, — no, nor even Shakspeare himself, entirely achieved. . . . In brilliancy of conception, in wealth of character, in dramatic art, in glow and harmony of color, Scott put forth all the powers of a master poet. . . . The genius of Scott has raised up a school of historical romance; and though the best work of Chateaubriand, Manzoni, and Bulwer may take rank as true art, the endless crowd of inferior imitations are nothing but a weariness to the flesh. . . . Scott is a perfect library in himself. . . . The poetic beauty of Scott's creations is almost the least of his great qualities. It is the universality of his sympathy that is so truly great, the justice of his estimates, the insight into the spirit of each age, his intense absorption of self in the vast epic of human civilization."

Hazlitt, William. "Books let us into the souls of men, and lay open to us the secrets of our own."

Heinsius. "I no sooner come into the library but I bolt the door to me, excluding Lust, Ambition, Avarice, and all such vices, whose nurse is Idleness, the Mother of Ignorance and Melancholy. In the very lap of eternity, among so many divine souls, I take my seat with so lofty a spirit and sweet content, that I pity all that know not this happiness."

Herbert, George. "This *book of stars* [the Bible] lights to eternal bliss."

Herschel, Sir J. "Give a man this taste [for good books] and the means of gratifying it, and you can hardly fail of making a happy man. You place him in contact with the best society in every period of history, — with the wisest, the wittiest, the tenderest, the bravest, and the purest characters who have adorned humanity. You make him a denizen of all nations, a contemporary of all ages."

Hillard, George S. "Here we have immortal flowers of poetry, wet with Castilian dew, and the golden fruit of Wisdom that had long ripened on the bough. . . . We should any of us esteem it a great privilege to pass an evening with Shakspeare or Bacon. . . . We may be sure that Shakspeare never out-talked his 'Hamlet,' nor Bacon his 'Essays.' . . . To the gentle-hearted youth, far from his home, in the midst of a pitiless city, 'homeless among a thousand homes,' the approach of evening brings with it an aching sense of loneliness and desolation. In this mood his best impulses become a snare to him; and he is led astray because he is social, affectionate, sympathetic, and warm-hearted. The hours from sunset to bedtime are his hours of peril. Let me say to such young men that books are the friends of the friendless, and that a library is the home of the homeless."

Holmes, O. W. "Books are the 'negative' pictures of thought; and the more sensitive the mind that receives the images, the more nicely the finest lines are reproduced."

Houghton, Lord. "It [a book] is a portion of the eternal mind, caught in its process through the world, stamped in an instant, and preserved for eternity."

Irving. "The scholar only knows how dear these silent yet eloquent companions of pure thoughts and innocent hours become in the season of adversity."

Johnson, Dr. "No man should consider so highly of himself as to think he can receive but little light from books, nor so meanly as to believe he can discover nothing but what is to be learned from them."

Jonson, Ben. "A prince without letters is a pilot without eyes."

King, Thomas Starr. "By cultivating an interest in a few good books, which contain the result of the toil or the quintessence of the genius of some of the most gifted thinkers of the world, we need not live on the marsh and in the mists; the slopes and the summits invite us."

Kingsley, Charles. "Except a living man, there is nothing more wonderful than a book! — a message to us from the dead, from human souls whom we never saw, who lived, perhaps, thousands of miles away; and yet these, on those little sheets of paper, speak to us, amuse us, vivify us, teach us, comfort us, open their hearts to us as to brothers."

Lamb, Charles. "Milton almost requires a solemn service of music to be played before you enter upon him. But he brings his music, to which who listens had need bring docile thoughts and purged ears."

Landor, Walter Savage. "The writings of the wise are the only riches our posterity cannot squander."

Langford. "Strong as man and tender as woman, they welcome you in every mood, and never turn from you in distress."

Lowell. "Have you ever rightly considered what the mere ability to read means? That it is the key that admits us to the whole world of thought and fancy and imagination, to the company of saint and sage, of the wisest and the wittiest at their wisest and wittiest moments? That it enables us to see with the keenest eyes, hear with the finest ears, and listen to the sweetest voices of all time? . . . One is sometimes asked by young people to recommend a course of reading. My advice would be that they should confine themselves to the supreme books in whatever literature, or, still better, to choose some one great author, and make themselves thoroughly familiar with him."

Luther. "To read many books produceth confusion, rather than learning, like as those who dwell everywhere are not anywhere at home."

Lyly, John. "Far more seemly were it . . . to have thy study full of books than thy purse full of money."

Lytton, Lord.

"Laws die, books never."

"Beneath the rule of men entirely great
The pen is mightier than the sword."

"Ye ever-living and imperial Souls,
Who rule us from the page in which ye breathe."

"The Wise
(Minstrel or Sage) *out* of their books are clay;
But *in* their books, as from their graves, they rise,
Angels — that, side by side, upon our way,
Walk with and warn us!"

"We call some books immortal! *Do they live?*
If so, believe me, TIME hath made them pure.
In Books the veriest wicked rest in peace, —
God wills that nothing evil should endure;
The grosser parts fly off and leave the whole,
As the dust leaves the disembodied soul!"

Macaulay. "A great writer is the friend and benefactor of his readers."

Milton. "As good almost kill a man as kill a good book. Who kills a man kills a reasonable creature, God's image; but he who destroys a good book kills reason itself, — kills the image of God, as it were, in the eye. Many a man lives a burden to the earth; but a good book is the precious life-blood of a master spirit, embalmed and treasured up on purpose to a life beyond."

Montaigne. "To divert myself from a troublesome fancy, 't is but to run to my books."

"As to what concerns my other reading, that mixes a little more profit with the pleasure, and from whence I learn how to marshal my opinions and qualities, the books that serve me to this purpose are Plutarch and Seneca, — both of which have this great convenience suited to my humor, that the knowledge I seek is discoursed in loose pieces that do not engage me in any great trouble of reading long, of which I am impatient. . . . Plutarch is frank throughout. Seneca abounds with brisk touches and sallies. Plutarch, with things that heat and move you more; this contents and pays you better. As to Cicero, those of his works that are most useful to my design are they that treat of philosophy, especially moral; but boldly to confess the truth, his way of writing, and that of all other long-winded authors, appears to me very tedious."

Morley, John. "The consolation of reading is not futile nor imaginary. It is no chimera of the recluse or the bookworm, but a potent reality. As a stimulus to flagging energies, as an inspirer of lofty aim, literature stands unrivalled."

Morris, William. "The greater part of the Latins I should call *sham* classics. I suppose that they have some good literary qualities; but I cannot help thinking that it is difficult to find out how much. I suspect superstition and authority have influenced our estimate of them till it has become a mere matter of convention. Of modern fiction, I should like to say here that I yield to no one, not even Ruskin, in my love and admiration for Scott; also that, to my mind, of the novelists of our generation, Dickens is immeasurably ahead."

Müller, Max. "I know few books, if any, which I should call good from beginning to end. Take the greatest poet of antiquity, and if I am to speak the truth, the whole truth, and nothing but the truth, I must say that there are long passages, even in Homer, which seem to me extremely tedious."

Parker, Theodore. "What a joy is there in a good book, writ by some great master of thought, who breaks into beauty, as in summer the meadow into grass and dandelions and violets, with geraniums and manifold sweetness. . . . The books which help you most are those which make you think most. . . . A great book . . . is a ship of thought deep freighted with thought, with beauty too. It sails the ocean, driven by the winds of heaven, breaking the level sea of life into beauty where it goes, leaving behind it a train of sparkling loveliness, widening as the ship goes on. And what treasures it brings to every land, scattering the seeds of truth, justice, love, and piety, to bless the world in ages yet to come."

Peacham, Henry. "To desire to have many books and never to use them, is like a child that will have a candle burning by him all the while he is sleeping."

Petrarch. "I have friends whose society is extremely agreeable to me; they are of all ages and of every country. They have distinguished themselves both in the cabinet and in the field, and obtained high honors for their knowledge of the sciences. It is easy to gain access to them, for they are always at my service; and I admit them to my company and dismiss them from it whenever I please. They are never troublesome, but immediately answer every question I ask them. Some relate to me the events of past ages, while others reveal to me the secrets of Nature. Some teach me how to live, and others how to die. Some, by their vivacity, drive away my cares and exhilarate my spirits; while others give fortitude to my mind, and teach me the important lesson how to restrain my desires and to depend wholly on myself. They open to me, in short, the various avenues of all the arts and sciences, and upon their information I safely rely in all emergencies."

Phelps, E. J. (United States Minister to the Court of St. James). "I cannot think the *finis et fructus* of liberal reading is reached by him who has not obtained in the best writings of our English tongue the generous acquaintance that ripens into affection. If he must stint himself, let him save elsewhere."

Plato. "Books are the immortal sons deifying their sires."

Plutarch. "We ought to regard books as we do sweetmeats, — not wholly to aim at the pleasantest, but chiefly to respect the wholesomest."

Potter, Dr. "It is nearly an axiom that people will not be better than the books they read."

Raleigh, Walter. "We may gather out of history a policy no less wise than eternal, by the comparison and application of other men's fore-passed miseries with our own like errors and ill-deservings."

Richardson, C. F. "No book, indeed, is of universal value and appropriateness. . . . Here, as in every other question involved in the choice of books, the golden key to knowledge, a key that will only fit its own proper doors, is *purpose*."

Ruskin. "All books are divisible into two classes, — the books of the hour and the books of all time." Books of the hour, though useful, are, "strictly speaking, not books at all, but merely letters or newspapers in good print," and should not be allowed "to usurp the place of true books."

"Of all the plagues that afflict mortality, the venom of a bad book to weak people, and the charms of a foolish one to simple people, are without question the deadliest; and they are so far from being redeemed by the too imperfect work of the best writers, that I never would wish to see a child taught to read at all, unless the other conditions of its education were alike gentle and judicious."

Ruskin says a well-trained man should know the literature of his own country and half a dozen classics thoroughly; but unless he wishes to travel, the language and literature of modern Europe and of the East are unnecessary. To read fast any book worth reading is folly. Ruskin would not have us read Grote's "History of Greece," for any one could write it if "he had the vanity to waste his time;" "Confessions of Saint Augustine," for it is not good to think so much about ourselves; John Stuart Mill, for his day is over; Charles Kingsley, for his sentiment is false, his tragedy frightful. Hypatia is the most ghastly story in Christian tra-

dition, and should forever have been left in silence; Darwin, for we should know what *we are*, not what *our embryo was*, or *our skeleton will be;* Gibbon, for we should study the growth and standing of things, not the Decline and Fall (moreover, he wrote the worst English ever written by an educated Englishmen); Voltaire, for his work is to good literature what nitric acid is to wine, and sulphuretted hydrogen to air.

Ruskin also crosses out Marcus Aurelius, Confucius, Aristotle (except his "Politics"), Mahomet, Saint Augustine, Thomas à Kempis, Pascal, Spinoza, Butler, Keble, Lucretius, the Nibelungenlied, Malory's Morte D'Arthur, Firdusi, the Mahabharata, and Ramayana, the Sheking, Sophocles, and Euripides, Hume, Adam Smith, Locke, Descartes, Berkeley, Lewes, Southey, Longfellow, Swift, Macaulay, Emerson, Goethe, Thackeray, Kingsley, George Eliot, and Bulwer.

His especial favorites are Scott, Carlyle, Plato, and Dickens. Æschylus, Taylor, Bunyan, Bacon, Shakspeare, Milton, Dante, Spenser, Wordsworth, Pope, Goldsmith, Defoe, Boswell, Burke, Addison, Montaigne, Molière, Sheridan, Æsop, Demosthenes, Plutarch, Horace, Cicero, Homer, Hesiod, Virgil, Aristophanes, Herodotus, Xenophon, Thucydides, and Tacitus, he condescends to admit as proper to be read.

Schopenhauer. "Recollect that he who writes for fools finds an enormous audience."

Seneca. "If you devote your time to study, you will avoid all the irksomeness of this life."

"It does not matter how many, but how good, books you have."

"Leisure without study is death, and the grave of a living man."

Shakspeare. "A book! oh, rare one! be not, as in this fangled world, a garment nobler than it covers."

"My library was dukedom large enough."

Sidney, Sir Philip. "Nature never set forth the earth in so rich tapestry as divers poets have done."

Smiles, Sam. "Men often discover their affinity to each other by the mutual love they have for a book."

Smith, Alexander. "We read books not so much for what they say as for what they suggest."

Socrates. "Employ your time in improving yourselves by other men's documents; so shall you come easily by what others have labored hard to win."

Solomon. "He that walketh with wise men shall be wise."

Spencer, Herbert. "My reading has been much more in the direction of science than in the direction of general literature; and of such works in general literature as I have looked into, I know comparatively little, being an impatient reader, and usually soon satisfied."

Stanley, Henry M. "I carried [across Africa] a great many books, — three loads, or about one hundred and eighty pounds' weight; but as my men lessened in numbers, — stricken by famine, fighting, and sickness, — one by one they were reluctantly thrown away, until finally, when less than three hundred miles from the Atlantic, I possessed only the Bible, Shakspeare, Carlyle's Sartor Resartus, Norie's Navigation, and the Nautical Almanac for 1877. Poor Shakspeare was afterwards burned by demand of the foolish people of Zinga. At Bonea, Carlyle and Norie and the Nautical Almanac were pitched away, and I had only the old Bible left."

Swinburne, A. C. "It would be superfluous for any edu-

cated Englishman to say that he does not question the pre-eminence of such names as Bacon and Darwin."

Taylor, Bayard. "Not many, but good books."

Thoreau. "Books that are books are all that you want, and there are but half a dozen in any thousand."

Trollope, Anthony. "The habit of reading is the only enjoyment I know in which there is no alloy; it lasts when all other pleasures fade."

Waller, Sir William. "In my study I am sure to converse with none but wise men; but abroad, it is impossible for me to avoid the society of fools."

Whateley, Richard. "If, in reading books, a man does not choose wisely, at any rate he has the chance offered him of doing so."

Whipple, Edwin P. "Books, — lighthouses erected in the sea of time."

White, Andrew D., President of Cornell, speaking of Scott, says: "Never was there a more healthful and health-ministering literature than that which he gave to the world. To go back to it from Flaubert and Daudet and Tolstoi is like listening to the song of the lark after the shrieking passion of the midnight pianoforte; nay, it is like coming out of the glare and heat and reeking vapor of a palace ball into a grove in the first light and music and breezes of the morning. . . . So far from stimulating an unhealthy taste, the enjoyment of this fiction created distinctly a taste for what is usually called 'solid reading,' and especially a love for that historical reading and study which has been a leading inspiration and solace of a busy life."

Whitman, Walt. "For us, along the great highways of time, those monuments stand, — those forms of majesty and beauty. For us those beacons burn through all the night."

Wolseley, Gen. Lord. "During the mutiny and China war I carried a Testament, two volumes of Shakspeare that contained his best plays; and since then, when in the field, I have always carried a Book of Common Prayer, Thomas à Kempis, Soldier's Pocket Book, depending on a well-organized postal service to supply me weekly with plenty of newspapers."

Wordsworth. "These hoards of wealth you can unlock at will."

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